

WENGLISH, THE DIALECT OF THE
SOUTH WALES VALLEYS, AS A MEDIUM FOR
NARRATIVE AND PERFORMANCE

ROBERT MICHAEL LEWIS

**A submission presented in partial fulfilment of the
requirements of the University of Glamorgan/Prifysgol
Morgannwg for the degree of Doctor of Philosophy**

December 2010

CONTENTS:

CONTENTS	2
ABSTRACT.....	4
PART ONE: INTRODUCTION AND BACKGROUND.....	5
1. Scope and Structure.....	5
1.1 Introduction and background to Wenglish.....	8
1.2 A Brief History of Wenglish	13
1.3 Modern Wenglish.....	33
1.4 Variations within Wenglish	39
1.5 The range of Wenglish and its relationship to Standard English.....	43
1.6 Phonology, Syntax and Lexis.....	46
1.7 Resurgence in interest in regional languages across Europe.....	49
2. The Research Landscape.....	54
2.1 Research on English in Wales	57
2.2 Research on language in use, narrative and performance.....	66
2.2.1 Core concepts and related discourse analytical approaches.....	67
PART TWO: ANALYSIS OF WENGLISH TEXTS.....	91
1. Method and rationale of research	91
1 Context.....	91
2 Defining the study.....	93
3 Practical research procedure	94
4 Selection of texts	97
2. Results of analysis	105
Research Question 1: What narrative and performance material in or featuring Wenglish currently exists and what are the characteristics of these texts?.....	105
An overview of the range and scope of Wenglish literature.....	105
Wenglish Index, Typology for Texts and Matrix of Appeal	115
Research Question 2: What themes are typically mediated and expressed in these texts?	126
Cluster A: Community.....	127
Cluster B: Personal identity, family and relationships	157
Cluster C: Social attitudes.....	187
Cluster D: Everyday life	199
Cluster E: Urban and social decline, crime, drugs	236
Cluster F: Humour	239
Research Question 3: Which discourse analytical techniques are most relevant and productive in relation to the selected texts and what do these interpretive methods reveal/indicate concerning the texts?	254
A. Discourse.....	255
B. Narrative and Personal Narrative.....	256
C. The Ethnography of Communication.....	257
D. Narrative Analysis and Literary Folkloristics.....	264
E. Discursive Psychology	279
F. Performance	281
G. Speech-Act Theory, Pragmatics and Relevance Theory	295
H. Interactional Sociolinguistics/Dramaturgical Analysis	303
I. Conversation Analysis.....	307

J. Critical Discourse Analysis (CDA).....	317
Research Question 4: How do the selected texts, as cultural productions of the South Wales Valleys, reflect the communities in which they were produced and are consumed?	322
Theoretical Context	322
Linguistic Content.....	323
Thematic Content.....	327
Application of Wenglish narrative and performance material in community projects..	328
 PART THREE: PRACTICE AS RESEARCH.....	335
Introduction	335
1.1 Practice as Research: A Literary Example – Rip Van Winkle (short story)	338
1.2 Background note: Rip Van Winkle.....	343
2.1 Practice as Research: Formal Performance Material – Wenglish Dialogues	346
2.2 Background note: Wenglish Dialogues.....	349
3.1 Practice as Research: A Personal Narrative - Badgers.....	351
3.2 Background note: Badgers.....	354
Research Question 5: How possible is it to apply the results and insights from structured analysis to new creative work in Wenglish?	355
Creative Process	355
Linguistic Features	358
Thematic Material.....	361
Discourse Analysis	363
 CONCLUSIONS, RESEARCH OUTPUTS AND HYPOTHESES	366
 Acknowledgements and Thanks	369
Notes	371
Bibliography	376
Web resources	383
Bibliographical list of literary texts in Research Question 1	385
Bibliographical list of texts selected for analysis	388

ABSTRACT

This study examines the characteristics of a range of narrative and performance texts featuring Wenglish, the dialect of the South Wales Valleys, in terms of their linguistic and thematic content and their relation to the community.

Part One comprises an introduction to Wenglish and an overview of research on English in South Wales and approaches to language in use. In Part Two the results of textual and discourse analysis of twenty-five texts (nine literary and seven formal performance excerpts and nine personal narratives) are presented. In Part Three insights arising from analysis are applied in three pieces of new creative work in dialect. A reference list of texts containing Wenglish is appended.

Cultural outputs mirror and express the community which produces them and thus the formal and informal literary output of the South Wales Valleys both reflects and expresses some of the shared characteristics, values, beliefs and preoccupations of those communities. Analysis revealed recurrent thematic clusters (e.g. community, personal identity, world of work, sport) across the range of texts, suggesting the centrality of these themes and a close link between the texts and the community.

From analysis of linguistic content, a 'Wenglish index' was calculated for each text. The literary texts generally had lower indices than the formal performance texts. The personal narratives, though informal, all had lower indices than the formal performance material, suggesting that in this latter category, dialect features are consciously exaggerated.

Discourse analytical methods generated rich interpretive material at the level of individual texts. Insights from analysis proved useful at the initial and editing phases of new creative work. The possible practical application of Wenglish material in community and interpretive projects is also discussed.

WENGLISH, THE DIALECT OF THE SOUTH WALES VALLEYS, AS A MEDIUM FOR NARRATIVE AND PERFORMANCE

PART ONE

INTRODUCTION AND BACKGROUND

THE SCOPE AND STRUCTURE OF THIS STUDY

This study examines a range of narrative and performance texts featuring Wenglish, the English dialect of the South Wales Valleys, in terms of their linguistic and thematic content and their relation to the community. Part One comprises an introduction to Wenglish and an overview of research on English in South Wales and approaches to language in use. In Part Two, the results and insights arising from detailed textual and discourse analysis of twenty-five texts are presented, using a framework of four research questions. These insights are then applied in new creative work in dialect in Part Three. The experience of undertaking this creative work is critically reviewed in a fifth research question.

The study is set in the academic context of Literary Folkloristics, a field most closely associated with research undertaken at the University of Indiana, and particularly with the work and methodological approach of Sandra Dolby Stahl (1989), who in turn was strongly influenced by Richard Bauman's (1977, 1992) approaches to performance. Dolby Stahl is primarily concerned with the interpretation of personal narratives but this thesis considers two further categories of text, namely formal performance and written literary material. Accordingly, use has been made of a wider range of analytical techniques than Dolby Stahl's methodology.

Folkloristics as a more general discipline is closely associated with Alan Dundes (1978, 1980). Dundes advocates that the material of the 'lore' (i.e. cultural productions, and in relation to this study, formal and informal literary output) should be set in the social and cultural context of the 'folk'. Further, Dundes (1980: 6-7) extends and modernises the definition of 'folk' beyond peasant peoples living in rural locations, often with historical connotations, to

refer to two or more persons who share any factor in common. The linking factors may vary but the group will have a common core of traditions which it will call its own and which help the group to have a sense of identity. With this more flexible definition, the cultural output of modern urban or peri-urban societies, and/or particular sections of them, can legitimately be considered for investigation. Dundes (1980: vii-ix) also indicates that folkloristic investigation can be interpretive rather than merely descriptive.

The notion of shared cultural background is also found in Simon Bronner's work (1986: 19-22). Bronner's primary sphere of interest is material culture, though his approach may be applied to all forms of cultural output. Bronner proposes an analytical perspective which he terms 'praxis', a term used by Aristotle to denote activities that mark one's political and ethical life.

According to Bronner, praxis denotes activity resulting in the production and consumption of an object (material or literary). Bronner points out that both material and literary production and consumption are linked to our social lives and are thus set in a social context. For Bronner, the objective in a study of praxis is to seek things that connect producers and consumers in a common social setting. Thus cultural practices and processes can be seen to symbolise and express socially shared ways of understanding within a society or community. To take this a step further, cultural output reflects and expresses the characteristics, concerns and preoccupations of the society or community which produces it.

Thus the object of investigation in this study is the 'lore' (here examples of the formal and informal literature) of the 'folk' (the people / communities of the South Wales Valleys). In the context of Dundes' definition of the folk sharing common traditions, understandings and identity, and also Bronner's notion of shared cultural background between producers and consumers, the formal and informal literary output of the Valleys communities can be expected to reflect and express some of the shared characteristics, values, concerns and preoccupations of the Valleys communities.

The detailed analysis at the heart of this study is of Wenglish in use, with particular reference to selected literary, performance and personal narrative

texts. Thus Wenglish is approached as a living medium for narrative and performance rather than from the perspective of 'pure' dialectology, sociolinguistics or literary criticism, though there are of course points of contact with all three of those disciplines.

The purpose of Part One is to set the context for the study as a whole. Within Part One, the first, introductory section provides a background to Wenglish. This includes a brief outline of its geographical distribution, its historical development, set in the context of the industrial development of South Wales, together with some observations on its main internal variations. While all of this is important in establishing background and context, it must be stressed that this is not the primary area of investigation: the focus of this study is Wenglish in action as a medium for narrative and performance rather than Wenglish anatomised from the standpoint of linguistics or dialectology.

The body of academic research relevant to this study is reviewed in the second section of Part One. This research can conveniently be divided into two main categories. The first comprises studies on various aspects of English dialects in Wales. The second category comprises studies relating to aspects of narrative and performance, together with theoretical and analytical approaches to language in use. This second group of studies was of particular relevance in providing a coherent theoretical and analytical framework in which to consider Wenglish as a medium for narrative and performance. This framework is developed as a set of analytical techniques in the Methods section which heads Part Two.

The analysis, results of which are presented in Part Two, covers three major aspects of Wenglish in use for narrative and performance. These three aspects correspond to three categories of texts:

1. Literary texts in Wenglish, including plays, dialogues in novels and other written narrative and performance material.
2. Formal performance texts, such as cabaret, stage performances, radio, television and films. These texts are oral and required transcription.

3. 'Everyday' performance texts in the form of personal narratives. These were recorded specially for the purpose of this study. All these texts required transcription prior to detailed analysis.

Clearly, the selection of texts for analysis was important and was drawn from across the range of written and oral texts, while personal narratives needed to reflect an appropriate mix of speakers in terms of age and gender.

A fourth possible category of text - everyday conversation - was excluded for the purposes of this study. It is of course true that all spoken interaction incorporates narrative and performative elements. However, the particular focus of this study is Wenglish in use in clearly definable and explicit narrative and performance contexts.

The research questions were:

1. What narrative and performance material in or featuring Wenglish currently exists, and what are the characteristics of these texts?
2. What themes are typically mediated and expressed in these texts?
3. Which discourse analytical techniques are most relevant and productive in relation to the selected texts and what do these interpretive methods reveal/indicate concerning the texts?
4. How do the selected texts, as cultural productions of the South Wales Valleys, reflect the communities in which they were produced and are consumed?
5. How possible is it to apply the results and insights from structured analysis to new creative work in Wenglish?

1.1 INTRODUCTION AND BACKGROUND TO WENGLISH

In this study, the term Wenglish refers to the distinctive dialect forms of English spoken in the South Wales Valleys. The term has sometimes been used to cover all dialect forms of English spoken in Wales but it is more generally understood as referring to the varieties of English spoken in a geographical area extending from the Gwendraeth Valleys of Carmarthenshire in the west through to the Eastern Valley of Monmouthshire in the east. This area - some 100 kilometres from west to east and between

twenty and thirty kilometres from south to north - corresponds almost exactly to the South Wales coalfield (1).

In this study, Wenglish is an umbrella term covering a collection of geographically and socially differentiated dialects. There is no single, unified form of Wenglish: the dialect and accent in Blaenavon, for example, differ from those of Maesteg or the Rhondda. Indeed, accent and vocabulary can vary from locality to locality in the same valley. However, in reality there is very considerable common ground between the dialect groups commonly known as Wenglish.

It is useful for the purposes of this study to consider Wenglish as a continuum of geographical dialects spoken across the South Wales Valleys area. It is also useful to consider Wenglish in terms of a continuum of speech, with 'broad' dialect (which makes frequent use of non-standard grammatical forms, regional/local vocabulary and spoken with a strong South Wales accent) at one end, and a mildly accented approximation to Standard English at the other. The overwhelming majority of the population of the Wenglish core area can be placed somewhere on that continuum.

The term Wenglish has no official status. In most academic works it is referred to rather blandly as 'South Wales Valleys English', which, though a correct designation, does not have the same emotional and familiar appeal as the short, succinct term Wenglish. For reasons of succinctness, the term Wenglish is used throughout this study to denote the English dialects of the South Wales Valleys.

Wenglish was the name adopted and further popularised by John Edwards (1985/2003a and 1986/2003b) in the 1980s when he first published his now famous *Talk Tidy* books and recordings, to denote the distinctive dialect forms of English spoken in the South Wales Valleys. In *Talk Tidy*, he rightly describes Wenglish as 'a unique blend of residual Welsh and the distinctive patterns of spoken English' (2003a: 1). He goes on to say that

It is the authentic voice of Anglo-Welshness in large areas of Gwent, Mid and West Glamorgan, and needs to be seen as the oral badge of identity for many who live in these areas and as a vital element in their social heritage. (2003a: 1)

The names of the counties have changed since *Talk Tidy* was first published but John Edwards' description remains both apt and accurate. The core area of Wenglish, which has a total population of some 1.1 million, of which over 16% are also Welsh-speaking, corresponds neatly with the South Wales Valleys area (2). This comprises, starting in the west:

Western Area

1. The Gwendraeth Valleys
2. Llanelli and Eastern Carmarthenshire
3. Ammanford and the Amman Valley
4. The Dulais, Llwchwr and Lliw Valleys
5. The Swansea Valley, including the smaller valleys to the west of the Tawe (Twrch, Llynfell)
6. The City of Swansea
7. Neath and the Neath Valley
8. Port Talbot and the Afan Valley

Central Area

9. Bridgend and the Llynfi, Garw and Ogmore Valley
10. The Ely Valley
11. The Rhondda Valleys
12. The Cynon Valley
13. Pontypridd, Merthyr Tydfil and the Taff Valley
14. The Rhymney Valley

Eastern Area

15. The Western Valleys of Monmouthshire (Sirhowy, Ebbw Fawr and Ebbw Fach)
16. The Eastern Valley of Monmouthshire
17. Abergavenny and surrounding area

The first eight of the above (Gwendraeth Valleys through to Port Talbot and the Afan Valley) together comprise the Western Area of Wenglish. Welsh is spoken by over 42% of the population in the first five of these (Gwendraeth Valleys through to the Swansea Valley), and so the influence of Welsh on Wenglish is at its greatest in what may conveniently be referred to as the Far Western part of the Wenglish core area. Bridgend and the Llynfi, Garw and Ogmore Valleys through to the Rhymney Valley - the former county of Mid Glamorgan - together comprise the Central Area of Wenglish. The Western and Eastern Valleys of Monmouthshire, plus Abergavenny and the surrounding area, comprise the Eastern Area of Wenglish. These distinctions are of course arbitrary but are useful in order to categorise some of the broad variations in Wenglish which are characterised by the speech of these three broad geographical areas (see 1.4 below).

All of these areas share many features in common. They all share a long and distinguished industrial history, with coal mining as the main unifying factor. Other industries such as iron (in particular in Merthyr Tydfil, Blaenavon and the other 'Iron Towns' on the north-eastern rim of the coalfield), copper (notably in the Swansea/Neath area) and tinplate (especially in the Llanelli area), were also very significant historically. Wenglish originated and developed in the 'melting pot' of the Valleys during the nineteenth century as workers flocked to the area from other parts of Wales, other parts of the British Isles, and indeed further afield, in search of employment in the rapidly expanding industries. R. Lewis (2008: 9) makes the comment that

Wenglish developed among ordinary working people and as such possesses a directness, a warmth and humour - sometimes intentional, sometimes otherwise - which cannot be matched precisely in Standard English. It is a spoken medium of great vitality and an excellent vehicle for the discussion of topics relating to all aspects of everyday things that matter, such as the home, family, relationships, work, sport and leisure.

The fusion of native South Wales Welsh (Gwenhwyseg) and the various forms of English spoken by the incoming workers - notably from the West Country, from the West Midlands, and to a lesser extent from Ireland - led to

the development of a distinctive new form of English. This was the 'linguistic crucible' in which Wenglish evolved. There were of course other elements in this linguistic 'cocktail': some workers came from the more distant counties of England and from Scotland, while by far the largest volume of workers came from the other parts of Wales, bringing with them their own dialects of Welsh (3).

This new, emergent speech form retained for the most part the phonology and intonation of South Wales Welsh and borrowed a large number of words and expressions from Welsh - either directly (e.g. 'cawl', meaning 'soup', 'twp', meaning 'stupid', and 'glo mân', meaning 'small coal'), or with minor modifications (e.g. 'grain', from the Welsh 'graen', meaning 'attractive appearance', 'quality', especially of clothing or laundry, and 'gibbons', from the colloquial Welsh 'shibwns', meaning 'spring onions'). It also took over many everyday expressions from Welsh, often in directly translated form, such as 'to rise a ticket', literally translated from the Welsh 'codi/cwnnu tocyn/ticed', meaning 'to buy a ticket', and 'to keep a noise' - a direct translation of the Welsh 'cadw stwr' - 'to make a noise'. In some cases Welsh word order was retained (e.g. 'miner he was, not a builder', the stressed element being placed first in the sentence, where Standard English would require the somewhat blander sequence 'he was a miner, not a builder').

It took on vocabulary from the dialect forms of English spoken by the incoming workers. The West Country dialects, and in particular the Gloucestershire dialect of the nearby Forest of Dean (itself having a long history of mining) certainly lent significant lexical material to Wenglish - for example the well-known term 'butty', meaning 'workmate' or 'friend'. In fact, accent and intonation apart, a significant number of expressions current in the West Country (e.g. Bristol) are shared with Wenglish, no doubt as a result of the large influx of workers from Gloucestershire and Somerset during the later nineteenth century with the rapid expansion of the coal industry in this period. Examples of this are 'daps' (plimsolls) and 'to mitch' (to play truant). Similarly, the verb 'to moither' (to bother, to confuse) may well have been introduced to Wenglish from the West Midlands.

It must be stressed that Wenglish is not 'just bad English spoken with a strong Welsh accent'. Wenglish possesses a grammar and vocabulary of its own (4). As such it has its own distinctive value and identity: its warmth of expression, vitality and force often lie in those things which are different from Standard English.

1.2 A BRIEF HISTORY OF WENGLISH

The development of Wenglish is closely linked with the industrial and social development of South Wales. Clearly, in the brief summary that follows, many important events and some entire fields of industry are not covered. However, the purpose of this summary is merely to set the scene and establish the context for the development of Wenglish.

At the close of the eighteenth century it would have been virtually impossible to predict how the shape of the Valleys - physically, socially and linguistically - would change so dramatically over the course of the next hundred years. Up to the end of the eighteenth century, and some way beyond, the South Wales Valleys were still overwhelmingly rural, agricultural and Welsh-speaking.

C.W. Lewis (1975: 178-9) cites the antiquary and author Benjamin Heath Malkin, who had visited the Rhondda in 1803 and had been deeply impressed by 'the contrast of the meadows, rich and verdant, with the mountains, the most wild and romantic, surrounding them on every side', and who had met with only one person in the parish of Ystradyfodwg of whom he could ask a question, and then only with the assistance of his companion, 'whose services as an interpreter were not to be disregarded' (Malkin 1807: vol I, 287-288).

Lewis (1975: 178-9) also cites the English traveller John George Wood, who in 1809 observed that 'the Riondda Vawr and the Riondda Vechan....take their origin in the wildest region of Glamorganshire, where the English language is scarce ever heard; and a person ignorant of the dialect of the natives would find it very difficult to make his wants known to them, however readily they might be attended to' (Wood: 1813: 1, p. 62).

Authorities on the industrial and economic history of South Wales such as W.E. Minchinton (1969) and Richard Keen (1982) concur that development from the late eighteenth century to the early twentieth century can be considered in two main phases - the 'Iron Age', from 1750 to around 1850, and the 'Coal Era', from around 1850 up to the outbreak of the First World War in 1914. The development of Wenglish closely matches these two phases, the initial phase of development corresponding to the 'Iron Age', and the second phase - a period of further development and consolidation - to the 'Coal Era'.

It was the iron industry that brought the first major influx of workers to the area from outside. In the second half of the eighteenth century there was a vastly increased demand for iron for domestic and industrial purposes, and all the raw materials necessary for its production were found in a narrow strip on the north-eastern rim of the South Wales coalfield.

Chris Evans (1993: 23) comments that several coal-based methods of refining came into use in the 1770s and 1780s but it was the invention of the 'puddling' process of refining iron ore by Henry Cort in 1783 and its more widespread application, that ended the iron industry's reliance on charcoal, at that time in increasingly short supply throughout Britain. Coal could now be used in place of charcoal and the coal to be found in South Wales provided high quality, readily available fuel. Investment capital flooded in, bringing to South Wales an influx of experienced ironmasters and their specialist workers, mainly from the Midlands, to supply the technical expertise to produce high quality iron.

A.H. John (1950: 59) makes the observation that the introduction of Cort's process had two main results: firstly, to greatly increase the size of the unit of production (and thus output) and secondly, to change the nature and scale of employment in the iron industry, as refiners, puddlers, ballers and rollermen replaced the small groups of men formerly employed in the old charcoal forges. Between 1785 and 1805, eight major ironworks were opened, including Penydarren in 1785, Blaenavon (now part of a World

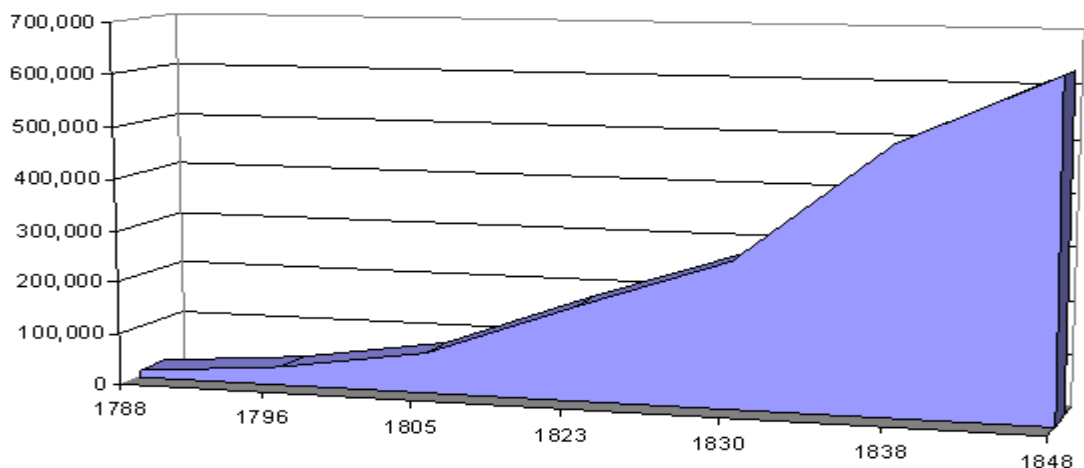
Heritage Site) in 1789, Nantyglo in 1791, Tredegar and Aberdare (both in 1800).

Evans (1993: 24) and John (1950: table on p.192) both indicate the substantial increase in output from the iron works of South Wales following the introduction of the Cort process. In 1788, South Wales produced 12,500 tons of pig iron. By 1796, this had risen to 34,000 tons, and by 1805, output was 78,000 tons – some 30% of the total output of Great Britain.

John (1950: table on p.192, see Figure 1 below and Appendix 1.1. for full statistics) goes on to show that the increase in output in South Wales was even more dramatic in the following decades. The expansion of the iron industry clearly called for a vastly increased labour force. Thus the iron industry began to draw in workers in large numbers.

Figure 1: Output of Iron in South Wales, 1788-1848 in tons

Source: John, A.H. (1950: 192) *The Industrial Development of South Wales 1750-1850*. Cardiff, University of Wales Press.

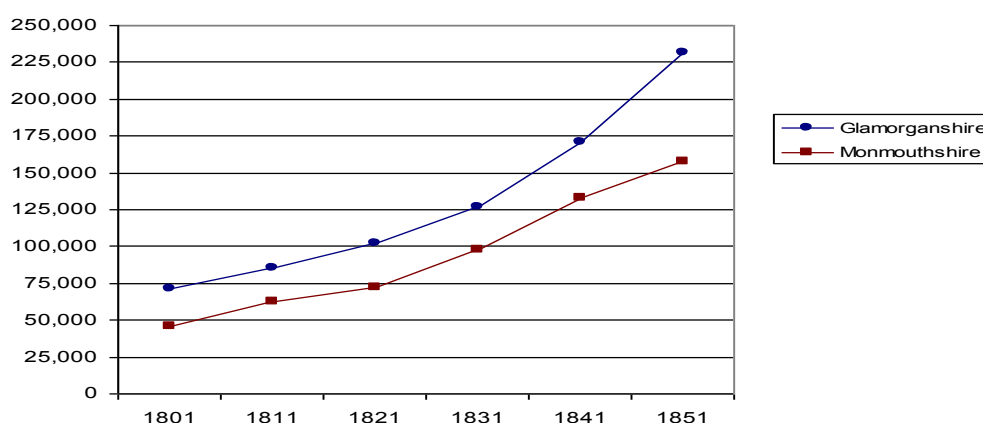


Minchinton (1969: xiii-ix) observes that during the early part of 'Iron Age', the pattern of migration was largely short-range, with most incoming workers originating from the Welsh-speaking farming districts of South and West Wales, though supplemented by specialist ironworkers from other iron-producing areas such as Staffordshire and Shropshire. Over the next few

decades, as the production of iron in South Wales grew even more rapidly, the scale of in-migration also increased. Though not wholly attributable to the iron industry, the growth in total population in Glamorganshire and Monmouthshire, was as striking and significant as the increase in iron production in South Wales (see Figure 2 and Appendix 1.2 for full statistics).

Figure 2: Population of Glamorganshire and Monmouthshire

Source: Census, Office for National Statistics



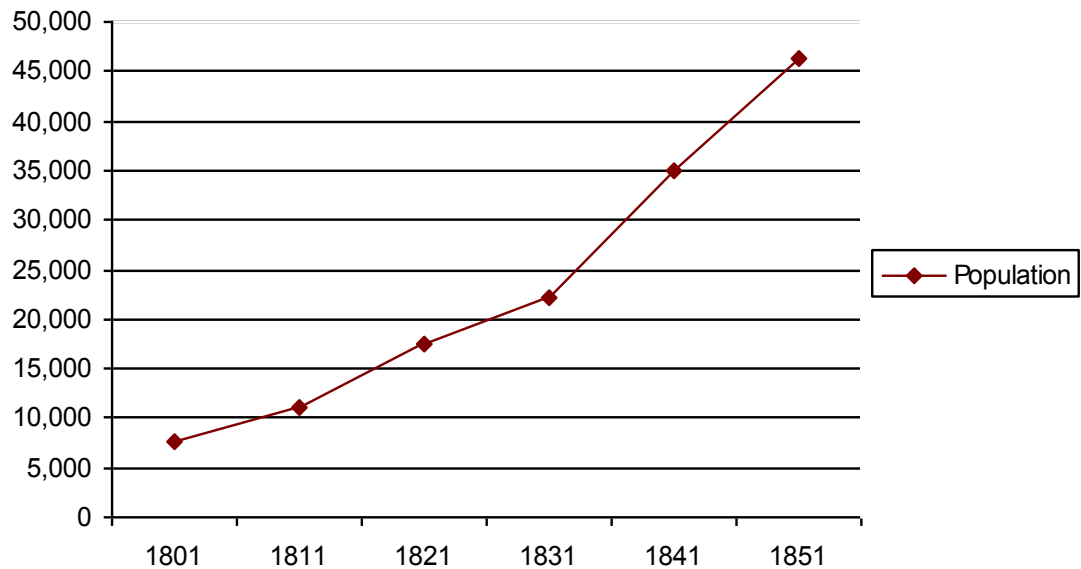
While the geographical areas of Glamorgan and Monmouthshire do not correspond precisely with the Wenglish core area, statistics are readily available at county level and thus provide useful indications of trends affecting the Wenglish-speaking territory.

The population of Glamorgan grew by 224% in the half century 1801-1851, and that of Monmouthshire by 245%. The growth in the period 1831 to 1851 was 83% in Glamorgan and 60% in Monmouthshire.

No account of the iron industry, however brief, would be complete without special mention of Merthyr Tydfil, the epicentre of the iron industry in South Wales, and the 'dynastic seat' of the Crawshays of Cyfarthfa and the Guests of Dowlais the 'Kings of Iron'. In 1801 Merthyr, 'scarcely a village 20 years previously', already had a population of 7,705 and by the 1820s was the largest town in Wales in terms of population. Merthyr's population continued to grow steadily all through the 'Iron Age' and by 1851 had reached 46,378 (see Figure.3 and Appendix 1.3 for full statistics).

Figure 3: Population of Merthyr Tydfil (Merthyr Tudful AP/CP)

Source: Census, Office for National Statistics



The population of Merthyr Tydfil grew by 502% in the half century 1801-1851, and by 110% between 1831 and 1851. Most of this growth can be attributed directly or indirectly to the iron industry.

Keen (1982: 3) comments that the iron trade reached its zenith in the middle decades of the nineteenth century and that by 1900, just a handful of ironworks were left in production in the Heads of the Valleys area. From the middle of the century onwards, coal became the dominant force in the industrial development of South Wales and we shall consider this shortly. However, before doing so, mention must be made of another industry that had a profound effect on certain parts of South Wales during the first half of the nineteenth century – copper.

Ronald Rees (2000: 1) comments that virtually all of Britain's copper, and until 1860, more than half the world's, was produced in an arc stretching from Pembrey and Llanelli in the west to Port Talbot and Taibach in the east, though heavily massed in the lower Tawe Valley. Already by 1800 nine copper smelters were in operation in the Swansea area and by 1860 the lower Swansea Valley alone was producing two thirds of Britain's entire copper output.

The location of the copper industry near the coast in South Wales was for two reasons. First, the copper-smelting process required large quantities of coal, which were abundantly available nearby. Secondly, ores were imported by sea, initially from Cornwall but later in greater bulk from Parys Mountain in Anglesey and from Chile and Cuba, hence the need for the smelting works to be located within easy proximity of the ports.

Rees also indicates, however, that, compared with the labour-intensive iron industry, the copper industry was not a particularly large direct employer despite there being several very large works. Yet by the 1820s, the copper works in the Swansea area alone employed more than 1,000 men and, counting those employed in the supporting coal and shipping industries, a population of eight to ten times that number was dependent on the copper industry (Rees 2000: 21). In-migration directly attributable to the copper industry may therefore not have been so significant in volume terms, though some specialist workers, notably from Cornwall, settled in South Wales. However, it is clear that the copper industry was an important factor in stimulating the wider industrial development of South Wales.

From the mid nineteenth century it was the coal industry that was to provide the main impetus for the industrial development of South Wales, and thus indirectly also to the development of Wenglish. In the first half of the nineteenth century the demand for coal had already increased dramatically. Keen (1982: 3) comments that steam was the main power of the Industrial Revolution, and thus there was a new and unprecedented demand for coal as a fuel to drive the steam engines that powered machinery in the new industrial centres in England, as a domestic fuel in these fast developing urban centres, and also as a fuel for ships as steam replaced sail and iron replaced wood in shipbuilding. Keen comments further that in this second phase of industrialisation – the ‘Coal Era’ – coal became the backbone of the economy of South Wales.

The ‘Coal Era’ - from around 1850 to the early twentieth century – was a period of dramatic development in both industrial and linguistic terms. The spectacular development of the railways both in Britain and overseas,

created further and unprecedented demand for coal and iron. Pollins (1973), drawing on figures compiled by H.G. Lewis (1925 and 1936) charts the rapid expansion of the British railway network up to 1870. In the period 1825-1840, some 971 miles of track had been opened but during the 1840s, a further 4,945 miles of track were added. In the 1850s a further 4,000 miles of track were opened, to which a further 4,544 miles were added during the 1860s.

Technical innovations also played an important role in increasing the demand for coal. The discovery in 1838 by George Crane and David Thomas at the Ynyscedwyn Iron Works, Ystradgynlais, that the hot blast could be also used to smelt iron ore with anthracite, which was to be found in abundance in the western part of the coalfield, not only led to the establishment of new ironworks in this area but also to the industrialisation of the Swansea, Amman and Gwendraeth Valleys through the opening of many new coal mines (Minchinton 1969: xiv).

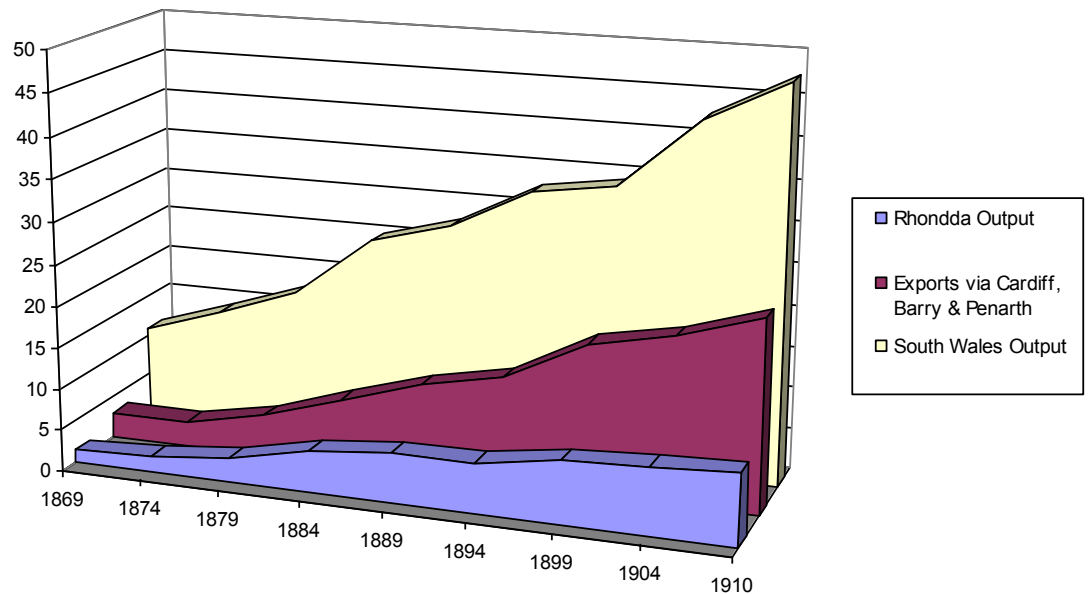
E.D. Lewis (1975: 22 and 29) comments that during the second half of the nineteenth century and up to the outbreak of the First World War in 1914, South Wales became the greatest coal exporting centre in the world. While the whole of South Wales participated in this great export, one area, the Rhondda, was of paramount importance. Indeed, the Rhondda has without doubt become emblematic of coal mining in South Wales. The first steam coal pit was opened in Cwm Saerbren (Treherbert) in the Upper Rhondda in 1855. During the period 1870-1910, the coal reserves of the Rhondda were exploited relentlessly, the dynamic being provided by the insistent demand for coal for all kinds of steam-raising purposes, and more especially for the industrialisation of France and for the railways of Spain, Italy and the Balkans, and later Brazil and Argentina. Coal was also required as fuel for steamships, the Royal Navy being a major consumer.

Annual output of coal in South Wales grew spectacularly and consistently, from some 11 million tons in 1869 to almost 48 million tons in 1910. Exports rose from some 3 million tons in 1869 to 23 million tons by 1910. Annual output from the Rhondda rose from around 1 million tons in 1869 to over 8

million tons in 1910, reaching a peak of 9.5 million tons in 1913. The output of the Rhondda was equivalent to roughly one-sixth of the total output of the entire South Wales coalfield. (E.D. Lewis 1975: graph on p.34 and p.22 – see Figure.4 and Appendix 1.4 for the detailed statistics).

Figure 4: Output and Export of Coal in South Wales, 1869-1910 in millions of tons

Source: Graph in Lewis, E.D., *The Coal Industry*, in (ed.) Hopkins, K.S. (1975:34) *Rhondda Past and Present*, Rhondda, Rhondda Borough Council:



Spectacular growth in output called for a much larger labour force. In the 'Coal Era', in-migration was not only short-range from within Wales. Substantial volumes of workers came to the Valleys from outside Wales, especially from the neighbouring counties of England - Gloucestershire and Somerset - but also from further afield. These workers brought with them their own forms of speech thus contributing to the linguistic mix that makes up Wenglish.

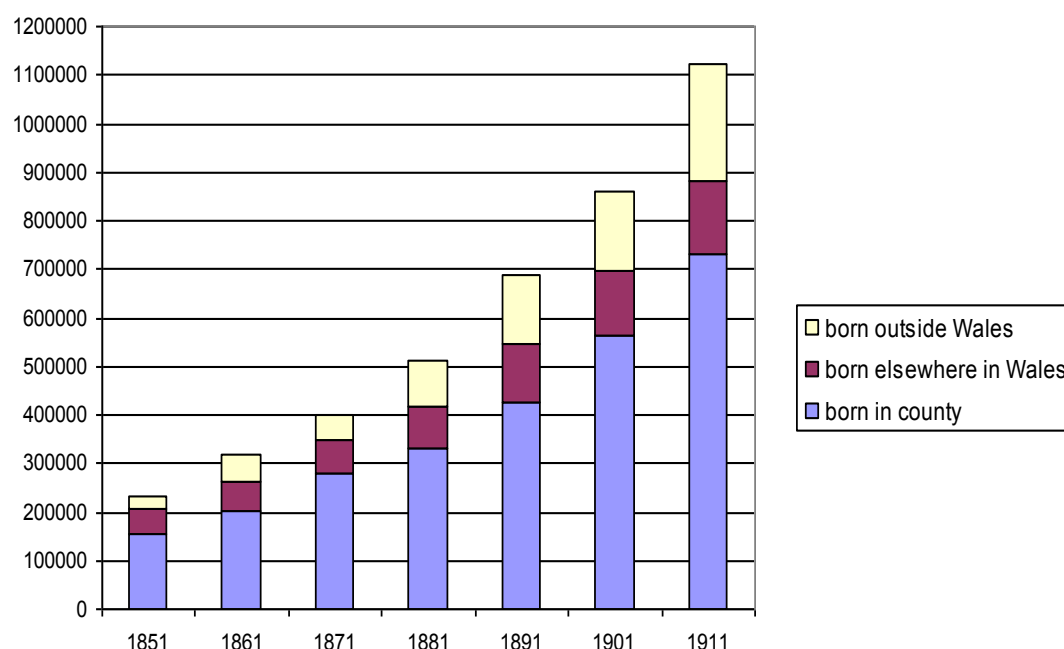
The growth in population was of course most spectacular in the counties of Glamorganshire and Monmouthshire, the heart of the South Wales coalfield, and much of this growth was due directly to the dramatic expansion of the coal industry during this period.

Figures 5 and 6 chart the increase in both the absolute number, and the proportion of the total population born outside the county, in respect of

Glamorgan and Monmouthshire, in the second half of the nineteenth century and early twentieth century (see Appendices 1.5 and 1.6 for full statistics).

Figure 5: Composition of population of Glamorgan by Place of Birth, 1851-1911

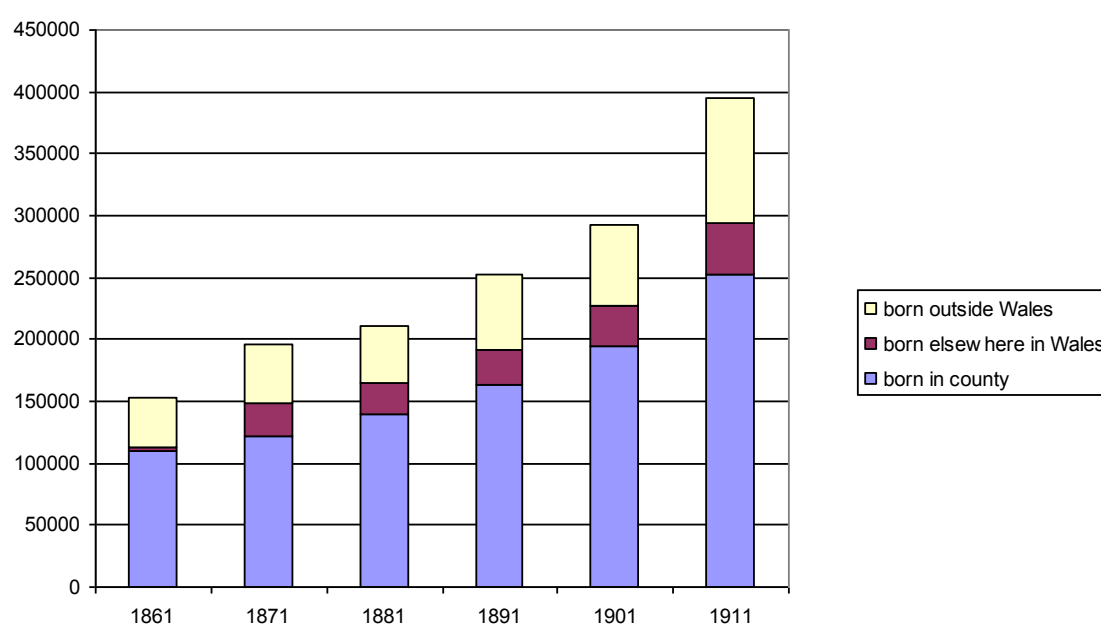
Source: Census: Office for National Statistics



The figures for Glamorgan indicate very substantial migration from outside Wales – overwhelmingly from counties of England – during this period.

Figure 6: Composition of population of Monmouthshire by Place of Birth, 1861-1911

Source: Census, Office for National Statistics



The figures for Monmouthshire also evidence significant levels of migration from outside Wales – again overwhelmingly from counties of England – though increase in the population born outside Wales, in both absolute and percentage terms, is somewhat less marked than in Glamorgan.

By 1911, out of a combined population of 1,516,629 in the two counties, 340,845 (22.5%) had been born outside Wales.

Thomas (1969) has undertaken a further detailed analysis of the census figures for Glamorganshire in the period 1861-1911. Taking the County of Birth figures from each census between 1861 and 1911 as his starting point, Thomas applies the mean mortality rate for each decade to the gross figures to take into account the deaths of earlier immigrants and also makes allowance for patterns of emigration, to arrive at an estimate of net migration from each county in England and Wales, and also from Scotland and Ireland, for each decade during this period. While Thomas admits that his method can only provide an approximation, it nevertheless serves to pinpoint the main counties of origin in respect of migration into Glamorgan, and in which decades this migration took place.

The table at Appendix 1.7 shows Thomas' estimates for net migration into Glamorganshire by decade. These figures clearly demonstrate the prime importance of the counties of Southern Wales (Monmouthshire, Carmarthenshire, Pembrokeshire, Cardiganshire Breconshire) as sources of immigration and also the crucial role played by certain counties of England, notably the south western counties, especially Somerset, Gloucestershire and Devon. While almost 43% of the total volume of immigration to Glamorgan in the period 1861-1911 originated from within Wales itself, over 20% originated from the South Western counties and over 17% from the West Midland counties. Thus these two neighbouring regions of England together generated over 37% of the total volume of immigration into Glamorgan during this period. The counties of Gloucestershire, Somerset and Devon were of particular significance, together generating almost 24% of all immigration into Glamorgan during this period. Immigration from London and the South East of England was overall less significant – less than 9%

overall – though more significant in the decade 1901-11, in which almost 14% of the total volume of immigration into Glamorgan originated from the South East of England. Immigration from the North of England was also on the whole less significant – less than 7% overall. Scotland (less than 1.5%) and Ireland (under 4%) were not especially significant sources of immigration to Glamorgan during this period, though the total from Ireland is not far behind the volumes of immigration from Cardiganshire or Breconshire in the 1861-1911 period. The peak of Irish immigration occurred sometime earlier, corresponding with the potato famines of the 1840s, though precise figures are not recorded by the census during this earlier period.

Thomas' figures are particularly useful in the context of tracing the development of Wenglish, as they show quite clearly how very significant volumes of non-Welsh-speakers entered Glamorgan during the 1861-1911 period, bringing with them their own local speech forms. The figures also clearly demonstrate the significance of the South Western counties of England in contributing to the population – and thus the linguistic mix – of South Wales. It is thus evident why many expressions of English origin in Wenglish are shared with the South Western dialects of English.

Thomas' figures also have limitations, however. Firstly, they only cover Glamorgan, not Monmouthshire. Secondly, while the figures give a good sense of how the composition of the population of Glamorgan changed, with influxes from certain counties of England, they do not cover trends at sub-county level.

Though beyond the scope of both this and Thomas' study, migration patterns at sub-county level would be very interesting in identifying more clearly the makeup of the population at the level of individual valleys or indeed individual communities within the Valleys area. It is highly likely that particular locations within the Valleys would have received substantial numbers of incoming workers from particular locations in, say Somerset or Gloucestershire. The incoming workers would bring with them their local English dialect expressions, some of which have been retained in Wenglish. These differences in patterns of historical immigration are probably one of

the main reasons why the speech and expressions used in one locality in the Valleys area can differ subtly from those of another within close proximity, even another locality in the same valley. This phenomenon is even more remarkable considering that many decades that have elapsed since the original immigration and also the relative mobility of labour in more recent years.

Thomas' calculations provide net figures for migration to the county of Glamorgan in the period 1861-1911 but the gross figures from the census in respect of both Glamorgan and Monmouthshire are equally revealing, adding further support for the migration patterns identified in Thomas' study. Full County of Birth information is only available from the 1851 census until 1911 (see Appendix 1.8 in respect of Glamorgan and Appendix 1.9 for Monmouthshire). These census results show clearly that it is the counties of Wales (especially Southern Wales), those of South West England (especially Gloucestershire, Somerset, and Devon, and to a lesser extent Herefordshire and Wiltshire), and also Ireland, that feature most prominently as Place of Birth in respect of those born outside the counties of Glamorgan and Monmouthshire.

During the 'Iron Age' and early part of the 'Coal Era', Welsh was still the dominant language across the Valleys but gradually, the forms of English spoken by the incoming workers were fused with the intonation of the Welsh language, from which many words and expressions were borrowed. This process was effectively the birth and early development of Wenglish.

Ceri W. Lewis (1975: 179), referring to the Rhondda, comments that it was not until the beginning of the twentieth century that English truly began to supplant Welsh as the main language of social intercourse, though in some parts of South Wales, such as the Valleys of Monmouthshire, this had evidently happened some decades earlier.

A question on linguistic competence in Welsh and English was first included on the census in 1891, so unfortunately there are no accurate official figures for the earlier part of the nineteenth century. However, by 1891, the census

reveals that almost 50% of the population of Glamorgan, and 84% of the population of Monmouthshire, were speakers of English only. Nevertheless, in 1891, 22% of the population of Glamorgan were monoglot Welsh speakers, while just over 3% of the population of Monmouthshire spoke only Welsh.

In subsequent decades, the proportion of monoglot English speakers rises steadily, while the proportion of monoglot Welsh speakers declines. Until very recent censuses, when Welsh-medium education and media and pro-Welsh language legislation have begun to bear fruit, the percentage and absolute number of Welsh speakers in the population of both counties fell steadily decade by decade (see Figures 7 and 8 below: full statistics at Appendices 1.10, 1.11 and 1.12).

Figure 7: Ability in Welsh and English: Population of Glamorganshire, by Decade (population aged 3+)

* population aged 2+

** sum of Swansea, Neath Port Talbot, Bridgend, Vale of Glamorgan, Cardiff, Merthyr Tydfil, Rhondda Cynon Taf and Caerphilly

Source: Census, Office for National Statistics

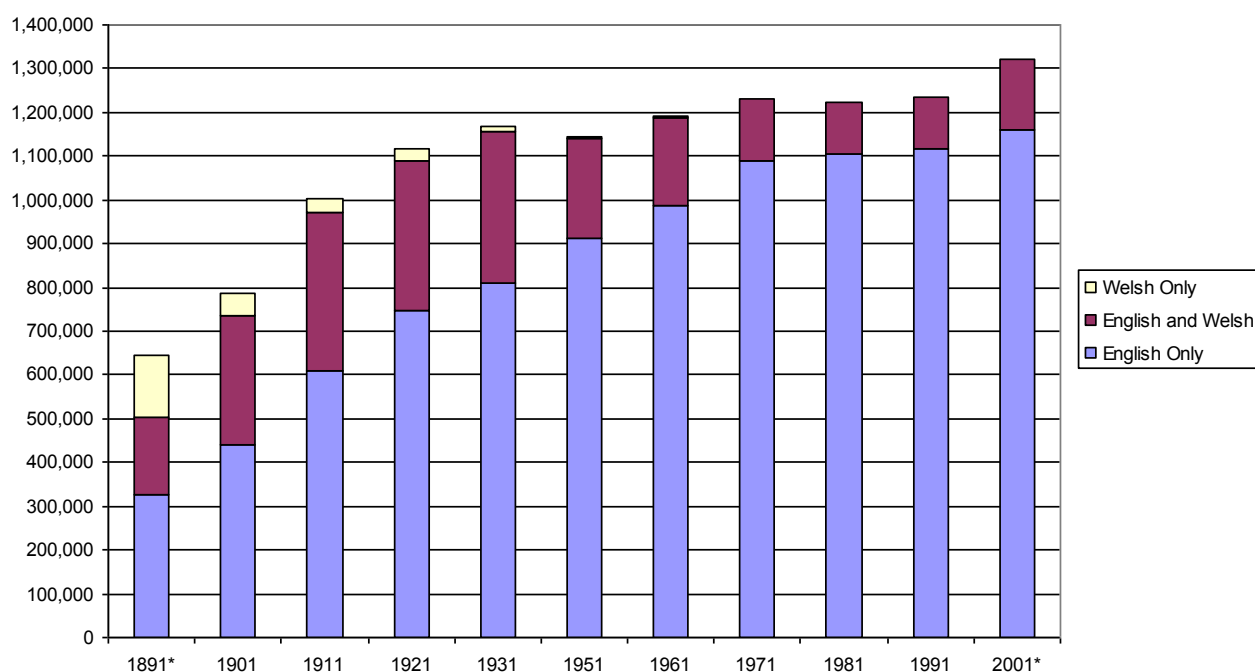
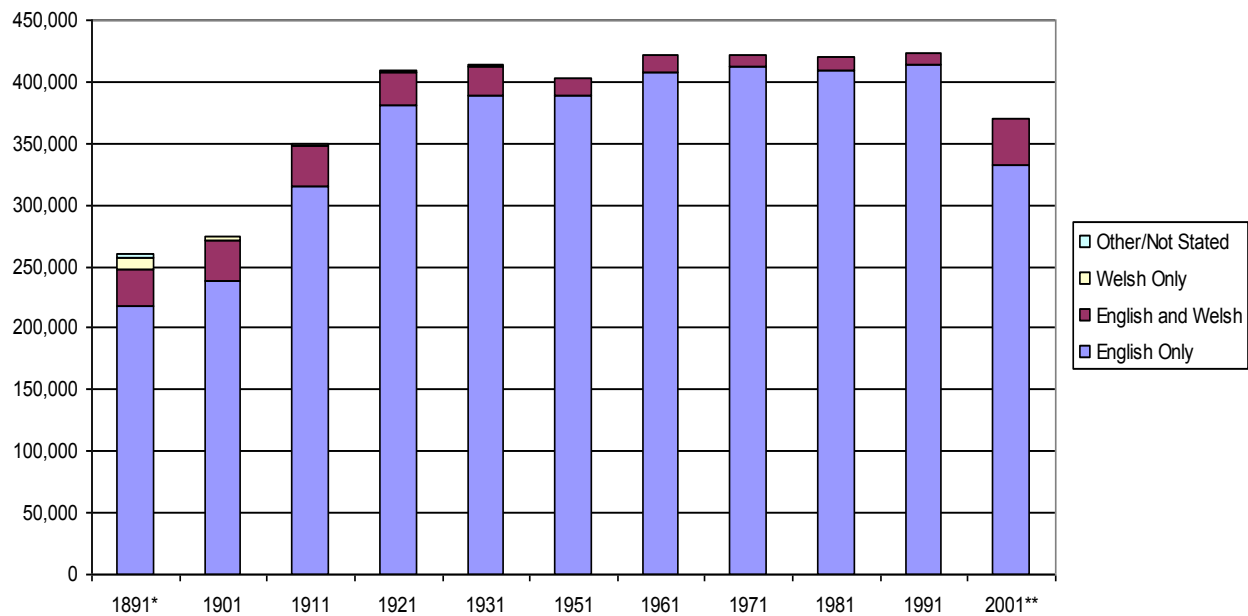


Figure 8: Ability in Welsh and English: Population of Monmouthshire, by Decade (population aged 3+)

Source: Census, Office for National Statistics



Referring to the Rhondda, though the general principle holds across the Valleys area, Ceri W, Lewis (1975: 204) makes the point that in the period 1880-1900, the improvement in transport facilities and the availability of work and higher wages in the rapidly expanding coal industry, led to immigration on a large scale from more distant locations (in England as opposed to Wales), which ultimately had a very serious effect on the incidence of speaking Welsh. Lewis (1975: 207-8) indicates that in the 1860s and 1870s, Welsh was still the dominant language of the home, the chapel, the playing fields and the coal mines. Consequently, immigrant workers from England had need to acquire at least a rudimentary knowledge of Welsh in order to work alongside their virtually monoglot Welsh-speaking colleagues. He comments further that, judging on contemporary reports, the alacrity with which the English miners learned Welsh, the mines could be considered among the best practical language schools of the period. However, after 1880, when large volumes of English immigrants, primarily from Somerset, Gloucestershire and other South Western and West Midlands counties, entered the Valleys area, the linguistic balance shifted, so that by the beginning of the twentieth century, Welsh was being supplanted by English.

During the latter half of the nineteenth century, the Welsh language also came under serious attack from official and institutional quarters. In 1846, William Williams, MP for Coventry (but originating from Llanpumpsaint in Carmarthenshire), stated in the House of Commons in 1846:

It should be borne in mind that an ill-educated and undisciplined population, like that existing among the mines in South Wales, is one that may be found most dangerous to the neighbourhood in which it dwells, and that a band of efficient schoolmasters is kept up at a much less expense than a body of police officers or soldiery. (5)

He moves:

That an humble address be presented to Her Majesty that She will be graciously pleased to direct an Inquiry to be made into the state of education in the Principality of Wales, especially into the means afforded to the labouring classes of acquiring a knowledge of the English Language. (5)

C.W. Lewis (1975: 212) comments that the Commission of Inquiry which was established in response to William Williams' motion in the House of Commons, concluded that the Welsh language was the source of all the ills - moral, social and economic. In the Commission's report in 1847 - the now notorious 'Blue Books' - the Welsh language is considered to be 'a vast drawback to Wales, and a manifold barrier to the moral progress and commercial prosperity of the people. It is not easy to overestimate its evil effects'. The remedy, it was argued, lay in the provision of schools in which English would be taught thoroughly and efficiently and the native language of Wales ultimately wiped out. The obliteration of the Welsh Language was also seen as politically desirable, as Matthew Arnold stresses in the 1852 report on elementary schools in Wales:

whatever encouragement individuals may think it desirable to give to the preservation of the Welsh language on grounds of philological or antiquarian interest, it must always be the desire of a Government to render its dominions, as far as possible, homogenous, and to break down barriers to the freest intercourse between the different parts of them. Sooner or later, the difference of language between Wales and England will probably be effaced, as has happened with the difference of language between Cornwall and the rest of England; as is now happening with the difference of language between Brittany and the rest of France; and they are not the true friends of the Welsh people, who, from a romantic interest in their manners and traditions, would

impede an event which is socially and politically so desirable for them.
(Arnold 1908 ed.)

As C.W. Lewis (1975: 212) comments, this negative educational philosophy in respect of the Welsh language, and a presumption that English language should be dominant, was accepted and put into practice by many schoolmasters and influential administrators in the latter half of the nineteenth and early twentieth century.

Thus from the middle of the nineteenth century, the imposition of English at Board Schools and in some cases repressive measures such as the 'Welsh Not' to counter the use of Welsh, contributed to the adoption of English as the main medium of communication in the Valleys. Although its use began to be stigmatised, Welsh was still a major force throughout the Valleys area but inevitably English became increasingly important as the nineteenth century drew on. For many Valleys residents in the latter half of the nineteenth century, English was still a foreign language which had to be learned. It is because of this that Wenglish contains many loan words from Welsh.

Wenglish also retained several features of Welsh pronunciation. For example, during the latter half of the nineteenth century, speakers would almost certainly have trilled the letter 'r' in all positions in a word (as in Scottish English), not just in initial position or before a vowel as is normal in Wenglish today.

In the 1901 census, out of a combined population aged 3+ in Glamorgan and Monmouthshire of 1,066,262, almost 64% spoke only English, some 31% spoke English and Welsh, while some 5% spoke Welsh only. At this point, English - or perhaps more accurately Wenglish - was clearly the majority language in the two counties. Thus by about 1900 Wenglish had reached a plateau of development was now a formidable medium for the expression of matters relating to family and home life, to work and to the local community.

We can consider the period from 1900 to the end of the Second World War as the 'Classical' period of Wenglish, with the inter-war years (1918-1939) as the 'Golden Age', before the influence of Standard English and American English increased considerably. Terms such as 'Classical', 'Postclassical'

and 'Golden Age' can of course be problematical because of their many associations and connotations of value or quality. These terms were first applied to Wenglish in R. Lewis (2008: 15-16) and were intended as neutral labels to differentiate periods of development rather than suggest any intrinsic linguistic value or quality. Their use as designators of convenience can be justified, however, in that by the beginning of the 'Classical' period, all the component elements of Wenglish were in place and the dialect fully formed. Also, as we have seen from the census figures, Wenglish was by this time beyond doubt the dominant language in the Valleys area and thus a majority mode of speech.

The term 'Golden Age' is intended merely as a convenient designator for a stage of linguistic development within the 'Classical' period before the influence of Standard English via mass media (especially radio and television) and American English (especially via films and music) had any significant impact on the way English (i.e. Wenglish) was spoken in the valleys area.

Thus, by the beginning of this 'Classical' period, English (i.e. Wenglish) had replaced Welsh as the dominant language in the Valleys, though this had of course happened earlier in Monmouthshire. The adoption of English clearly had economic and social reasons behind it. English was regarded as the language of progress, knowledge of which was necessary if one wanted 'to get on'. Speaking English at this time must also have carried some social prestige, as it was obviously regarded as more fashionable to speak in 'modern', 'progressive' English rather than in 'backward' and 'old-fashioned' Welsh.

The process of adopting English as the main language of communication often took rather bizarre forms. For example, my grandparents and many others of their generation (born during the first decade of the twentieth century) spoke English (i.e. Wenglish) with their spouses but Welsh to their brothers and sisters. This type of situation was undoubtedly commonplace over the Valleys area, and thus the entire linguistic landscape changed dramatically and rapidly.

In educational spheres, the use of English was greatly encouraged, generally to the detriment of the use of Welsh. Many people born in the inter-war period - the Golden Age of Wenglish - have a good passive understanding of Welsh from hearing their parents and grandparents speak but are often reluctant to speak Welsh themselves because they think their Welsh is 'not good enough'. One major reason for this is the great emphasis placed on the role of English in this period.

However, the form of English that they spoke - at home, on the street, in the village - was not Standard English but Wenglish. There is no doubt that this spoken form of English was subjected to systematic 'correction' in schools, as it did not conform to the norms of Standard English. Wenglish was given absolutely no recognition as a dialect or alternative form of English, rather condemned outright as 'bad English' which needed to be corrected. (R. Lewis 2008: 16).

The census figures for 1911, 1921 and 1931, clearly demonstrate the advance of Anglicisation during the 'Classical' period. In 1911, 66% of the combined population of Glamorgan and Monmouthshire aged 3+ spoke English only. A decade later, in 1921, this had risen to 71% and in 1931 to 76%. The absolute number of monoglot Welsh speakers fell from 33,215 in 1911 to 9,641 in 1931 - from 2.4% of the population aged 3+ to just 0.6%.

C.W. Lewis (1975: 213) comments that during the twentieth century, a combination of powerful factors served to accelerate the process of Anglicisation. He points to the social upheavals caused by the two world wars; mass migration of native South Walians from the area in times of economic hardship; continued large-scale immigration into the Valleys by monoglot English-speakers, facilitated by improved transport connections; the decline of Welsh-speaking religious life; the increased daily contacts with English-speakers at work and leisure; the introduction of English-owned industries often having no understanding or sympathies with the Welsh language; and the ever-increasing influence of the mass media – especially radio, television and the cinema.

The later part of the 'Golden Age' of Wenglish - the 1930s - was a period of relative prosperity in the Valleys, following the harrowing experiences of the General Strike in 1926. In the 1930s the Valleys communities gained a new confidence and assurance. It is generally the case that prosperity leads to a measure of cultural prestige. This in turn leads to an increase in the prestige and confidence - at least in the community itself - of its manner of speech.

Radio had led to exposure to Standard English during the inter-war period, but the influence of Standard English increased sharply with the outbreak of war, as the British government's propaganda machine swung into action. All news bulletins and official communications were given in ultra-standard BBC English (i.e. Received Pronunciation), the intonation and vocabulary of which differed markedly from Wenglish: this was generally understood as how English 'should be spoken'.

After the Second World War, a 'Postclassical' period of Wenglish began, lasting through to about 1980. During this 'Postclassical' period, Wenglish was subjected to massive influence from Standard English via the mass media. The diffusion and huge popularity of American films brought Wenglish speakers into contact with American English. Later, the advent of television brought an even greater and daily exposure to Standard English. The consumer boom of the 1960s with its new products (cars, washing machines, fridges, record players etc. etc.) was heralded in and communicated via the medium of Standard English. In fact, all contact with 'modernity' ever since has generally involved Standard English. The net result of this increased contact with Standard English inevitably meant some loss of distinctive Wenglish forms. Some of the most 'fragile' in this respect were old loan words from Welsh, which by now was a minority language in the Valleys. Also, some of the general characteristics of Standard English, such as diphthongisation of simple vowel sounds, began to gain a small foothold in Wenglish, particularly among younger speakers. Nevertheless, in general Wenglish of this 'Postclassical' period was not radically different from that of the 'Classical' period.

Writing in 1974, D. Parry-Jones (1974) comments on the perceived and practical disadvantages of speaking Wenglish at this time:

I cannot say that I like everything about the English of South Wales. The Welsh accent at its broadest and crudest is not at all agreeable to one's ears - if one gets a lot of it. Some have asked if it is a handicap. A Rhondda councillor has declared that boys and girls with valley accents are discriminated against at training colleges.

A writer in the *Western Mail* some time ago says: 'I would say that it is almost impossible for a Welshman to get a good job in Management or Sales ... no matter how well qualified you are ... It is very discouraging ... to be told that one's accent prevents one having a job for which one is qualified ... All we ask for is to be judged on our experience and education, not on the fact that we have a Valley accent.' It did not occur to the writer that those who got the jobs may have started off with a regional accent, but had been able to grow out of it and adopt the standard English accent. If English has its own accent as well as its own idiom, etc., it ought to be taught to our young people, exactly as is done in the case of French, so that those who seek for jobs outside the Rhondda may not be handicapped in their efforts. It made one sad to read that letter, and it made one wonder whether the English masters in our schools bestow the same care upon their lessons as those who teach French, stressing that English has its own accent as well as its own vocabulary and idiomatic usages. (Parry-Jones 1974)

Citing the example of a young man from the Swansea Valley, a speaker only of Wenglish, whom he had helped to enter 'the professions', Parry-Jones reports that the greatest difficulty he encountered was with the young man's English. There were 'so many things wrong with his English, he had so much to unlearn that it proved too much for him' (Parry-Jones 1974).

For Parry-Jones, Wenglish is clearly an inferior, almost deviant version of English, and thus a problem. In this, Parry-Jones is giving voice to a condescending attitude prevalent in official and educational circles at that time, in many ways similar to that expressed in respect of Welsh in the notorious Blue Books (C.W. Lewis 1975: 212), and by Matthew Arnold (1908 ed.) in respect of the Welsh language more than a century earlier. Rather than see Wenglish as a valid form of expression in its own right, a dialect of English, different though not inferior to the standard, Parry-Jones bitterly bewails the quality of English spoken in South Wales:

What has been lacking - and is still woefully lacking - in so many South Wales homes is a good standard of conversational English, which should provide a sound basis on which could be built up good speaking and good writing. Even though the family may have lost its Welsh two generations or more ago, the same, broken, half sentences of those days still remain. (Parry-Jones 1974)

Though evidently highly critical of Wenglish, Parry-Jones certainly provides confirmation that that Wenglish is different from Standard English.

Whatever the perceived quality of English (or Wenglish) spoken in South Wales, the census figures again provide hard evidence of the continued advance of Anglicisation during the 'Postclassical' period. The percentage of monoglot English speakers in the combined population aged 3+ of Glamorgan and Monmouthshire rose from 85% to 92% between 1951 and 1981.

1.3 MODERN WENGLISH

The 'Modern' period of Wenglish began around 1980 and continues to the present day. During this period, the influence of Standard English has continued to be felt. The 'Modern' period has also been one of radical structural change in the South Wales Valleys' industrial and employment base. The traditional industries, particularly coal, which to a great extent gave shape to the Valleys communities, have experienced massive contraction during this period. In 1973-4, South Wales deep mine coal production was 7.16 million tonnes. By 1990-91, this had fallen to 3.17 million tonnes, and by 1993-4 to a mere 0.87 million tonnes. The number of mines in production also fell dramatically. In 1973-4 there were 159 deep mines in Wales, of which 50 were operated by British Coal. By 1993-4, there were 51 mines, only 2 of which were operated by British Coal. Over this 20 year period, the labour requirement for coal mining also contracted dramatically. In 1973-74, 5.61 million man shifts were worked in South Wales coal mines but 20 years later this had fallen to a mere 92,000 shifts (6).

Although some new industries have come in to take their place, the net effects have been an increase in unemployment. To illustrate this, in June

1974 the claimant unemployment rate in Gwent (the former Monmouthshire) was 2.8%, and in Mid Glamorgan 3.7%. Nine years later in 1983, the rates were 14.9% and 16.0 % respectively. However, by June 1990, the rate for Gwent had fallen to 6.5% and Mid Glamorgan to 9.0%, rising again to 8.6% and 10.3% respectively by June 1995 (7). There has also been an out-migration of some of the younger, better educated, economically active people, even if only as far as Cardiff. Though there has been improvement over the past decade, in the 1980s and 1990s there was a significant reduction in the general level of prosperity and in the range of facilities available locally in Valleys communities.

The dramatic structural change in the industrial profile of the Valleys, and, in particular, the rise in unemployment, has undoubtedly taken its toll on the self-confidence and self-esteem of Valleys communities. In the relatively prosperous 1930s the Valleys communities were thriving and confident, and had a wide range of cultural facilities available locally. This was in turn reflected in the confident way in which Wenglish was used in community life. The opposite would seem to have been the case at the beginning of Wenglish's 'Modern' period: lack of confidence and self-esteem in the Valleys communities contributed to Wenglish having even lower prestige and being even more prone to influence, primarily from Standard English but also from American English via television programmes, films and music.

While the sort of attitude towards Wenglish expressed by D. Parry Jones (1974) was still prevalent, something of a turning point was reached in the 1980s. There developed an increasing realisation among some people resident in the Valleys and others who had returned to the Valleys after living and working elsewhere, of the value of Wenglish and the social and cultural heritage which it represented. The publication of John Edwards' *Talk Tidy* in 1985 put down a clear marker that Wenglish was not the same as Standard English; and the differences were not only interesting and often humorous but also something to be celebrated, something to be proud of.

From this time Wenglish began to regain some of its former dignity. Among the linguistic developments in Wenglish during this 'Modern' period, four are worthy of note (R. Lewis 2008: 16-18).

First, there has been further loss of older loan words and loan constructions from Welsh, a trend which had begun even in the 'Classical' period. Some of the words listed by John Edwards in 1985, obsolescent at that time, have now almost, or in some cases completely disappeared from Wenglish. Examples would include 'Bar cwtch' (an exclamation to claim a 'cwtch' or spot for oneself while picking blackberries), 'cwt' (meaning 'queue'), and Rodney (a disreputable person).

Secondly, use of extended contractions in verb forms has become more prevalent (e.g. the 'Classical' Wenglish and colloquial Standard English *I'm not going* being rejected in favour of *I in't goin'*, and *I don't want to go* by *'I doh wannw go* by certain (but by no means all) Wenglish speakers.

Thirdly, the process of diphthongisation has continued slowly, changing the pronunciation of once pure vowel sounds: e.g. the '-ow' of 'tomorrow' being pronounced in the standard English way, rhyming with *mow*, not just a long pure 'o' as in 'Classical' Wenglish.

Fourthly, and most recently, among younger speakers particularly, the process of glottalling has just begun to have some influence on the pronunciation of the letter 't' (and occasionally 'd') at the end of words, and between vowels in certain cases. Glottalling is the process of introducing the glottal stop, that is, a tension in the vocal folds in the throat, in place of certain consonants, especially 't'. For example, the word *little* is pronounced *li'l*, the word *digital* is pronounced *digi'al*, where the apostrophes denote the glottal stop. It is a marked feature of Cockney speech. It must be stressed that at the time of writing, the phenomenon of glottalling has had a fairly minimal effect on the pronunciation of Wenglish, and then only among some speakers. However, it will be interesting to see if this phenomenon becomes more widespread over the coming decades.

Diphthongisation and glottalling have almost certainly spread as a result of the influence of another form of English, 'Estuary English'. The term was originated by David Rosewarne (1984) in a ground-breaking article, to denote a form of speech in which various features of Cockney have merged with Received Pronunciation, or the spoken English of other parts of Britain. David Crystal (1995: 327) comments that Estuary English can be conceived as a continuum of speech with Received Pronunciation at one end and Cockney at the other.

Crystal indicates that Estuary English has emerged for a variety of reasons. Labour mobility is clearly an important factor in this process. Aided by quicker rail and road links many non-Londoners commute into London, and accommodate their accents and modes of expression to those encountered in the workplace. Conversely, some upwardly-mobile Cockney speakers have moved out of London and accommodated their speech to their new environments. Crystal also points to an important attitudinal shift over the past few decades: Received Pronunciation is increasingly being perceived negatively as 'stuffy', 'posh', and 'cold' while the modified pronunciation of Estuary English is perceived as 'warm' and 'customer-friendly'. Crystal suggests that many people wish to avoid the 'establishment' connotations of Received Pronunciation and try to speak in a way they perceive to be more down to earth.

There are other reasons for the emergence of Estuary English: television programmes such as 'Eastenders' and 'The Bill' to name just two, have tended to increase exposure to, and street credibility of, this form of English, thus enhancing its status and prestige. Also, this form of English is spoken by many leading influencers in the media and in sport: the speech forms of the hip and trendy are, naturally enough, copied. A further possible reason is the economic dominance of London and the South East of England in the British context. Because of these reasons, certain of the features of Estuary English have been adopted by speakers of English far removed from London. Diphthongisation (the process of changing simple vowel sounds to combinations of vowel sounds) and glottalling (introduction of the glottal stop) are far advanced in Estuary English and can be heard in the spoken English,

especially of younger people, in many parts of Britain where they would not traditionally have been heard. They are historically alien to Wenglish and would never have been heard from Wenglish speakers in the 'Classical' period. However, these features have certainly gained a firm foothold in the speech of younger people in Cardiff and it seems only a matter of time before they become more widespread among younger Wenglish speakers too.

There have also been a number of recent developments which could have a very positive effect on the use and status of Wenglish in the future.

Following a second referendum, Wales gained some measure of autonomy from London with the set-up of the National Assembly for Wales. This immediately gave Wales greater prominence on the national and international stage and served to boost consciousness of being Welsh and pride in Welshness. There were also a number of other factors which tended to make Wales and being Welsh trendy and a source of pride. The completion of the flagship Millennium Stadium and the staging of the Rugby World Cup Final in 1999 further raised the profile of Wales on the world stage. The immense popularity of Welsh pop bands like Catatonia, the Manic Street Preachers and the Super Furry Animals, not just in Wales but also outside, led to the coining of the term 'Cool Cymru'. It should also be noted that these groups actively promoted their Welsh origins and did not disdain from speaking in Wenglish and deliberately singing in Welsh to non-Welsh-speaking audiences. Catherine Zeta Jones also became a global superstar who was proud of her Swansea origins. She made no attempt to cover or adapt her accent, rather in interviews making the tones of Wenglish known to audiences who otherwise might never have even heard of Wales (R. Lewis 2008: 18-19).

Various polls (8) on regional accents in the UK show that attitudes have changed, with the Welsh accent generally being more popular than some English regional accents such as Brummie and Scouse. However, such polls are often 'snapshots' based on fairly small samples. Nevertheless, the relative popularity of the Welsh accent is one of the factors that has supported the establishment of telephone call centres in Wales. A further

example of the new relative popularity enjoyed by the Welsh accent was the selection in 2008, based on customer feedback, of a South Wales accent for automated telephone messages for a UK-wide company (9).

On the other hand, research undertaken for Combined Insurance (10) in 2007 suggested that 44% of Welsh parents discourage their children from speaking in a local accent, fearing that this will go against them in later life, leading to lower-paid jobs and assumptions of lower intelligence levels. However, commenting on these findings in the 'Western Mail' in December 2007, David Crystal (11) expresses grave doubts as to the accuracy of this research.

Important changes have also taken place in the media exposure given to Welsh and other regional accents. Up to 1980, the BBC presenters did not speak in regional accents but rather with Received Pronunciation. This has gradually changed, possibly influenced initially by the popularity of local and regional broadcasting. The Welsh accent is given prominent place in the BBC news programmes by presenter Huw Edwards, who was born in Bridgend and brought up from the age of four in Llangennech, near Llanelli. Speaking with a South Wales accent is not precisely the same as speaking Wenglish, though the accent is a very important component in Wenglish.

In the educational sphere, there has been new interest in regional forms of English since their inclusion as a topic in English on the National Curriculum. There is now some recognition of the value of regional speech forms and their importance as part of regional cultural identity. How this will develop in future remains to be seen but it is not unreasonable to think that greater emphasis should be given to Wenglish in schools in the South Wales Valleys. This would not only help the young people of the Valleys to appreciate and value their social and cultural heritage but also help them to understand how Standard English differs from Wenglish. Basically, Wenglish has not changed radically since the 'Classical' period but there have been, and continue to be, interesting developments.

1.4 VARIATIONS WITHIN WENGLISH

Wenglish is best conceived of as a continuum of speech, with 'broad' Wenglish, using many specifically Wenglish lexical, syntactic, grammatical and phonological features, at one end of the continuum, and a mildly accented approximation to Standard English at the other. The overwhelming majority of the population of the Wenglish core area habitually speaks a form of Wenglish that can be placed on the continuum but there are also some residents of this area - mainly those who have more recently moved into the area from outside – who do not speak Wenglish, or at least exhibit very few, if any, Wenglish features in their habitual speech.

Between the two extremes, there are countless intermediate positions and variations. Speakers' selection of speech style can vary according to the context and content of the conversation, and according to the identity and/or status of the person spoken to. Thus the same speaker may speak in 'broad' Wenglish in an unselfconscious conversation with a neighbour but move toward Standard English in a job interview situation where the interviewer speaks Standard English, possibly with Received Pronunciation

While there are many similarities in the Wenglish spoken across the whole of the core area, there are some significant geographical variations. Wenglish speakers often comment on how a particular expression or turn of phrase current in one valley may be virtually unknown in the next, or how expressions may vary even between localities in the same valley. Such variations are interesting and may well be attributable to migration patterns in the later nineteenth century. It is beyond the scope of this study to investigate highly localised variations and there is far greater common ground across the core area than there are differences.

The total population of the Wenglish core area is some 1.13 million. 16.3% of the total population is Welsh-speaking (12). For practical purposes, the core area can conveniently be divided into three broad geographical areas: Western, Central and Eastern, each of which exhibits slight differences in typical speech.

The Western Area (Gwendraeth Valleys through to Port Talbot and the Afan Valley) has a population of some 409,000, and over 25% of these speak Welsh. Welsh is still an important and natural medium of communication in the Far Western part of the core area (Gwendraeth Valleys through to Swansea Valley), where 42% of the population are Welsh-speakers. In seven of the communities in the Far Western part of the core area, over two-thirds of the population as a whole speaks Welsh (13). It is therefore natural that Welsh loan words and expressions should be much more prevalent in Western Wenglish than in Central and Eastern Wenglish.

In the Far Western part of the Wenglish core area, there is a tendency for many words to be used almost interchangeably between English (i.e. Wenglish) and Welsh (i.e. Colloquial South Wales Welsh). In this way Welsh continues to supply lexical material to Wenglish in an active way, which is not really the case in the Central and Eastern Wenglish areas. Also, it is quite usual for speakers to alternate between English (i.e. Wenglish) and Welsh (i.e. Colloquial South Wales Welsh) in the same conversation. The Wenglish generally contains many direct loan words and expressions from Welsh, while the Welsh tends to contain many loan words from English, especially in terms of 'technical' vocabulary. While in these circumstances the two languages are converging, it is nevertheless clear from the syntax and sentence structure as well as the 'dominant' vocabulary, which one is being spoken. However, as there is a tendency to alternate between languages, conversations would not always be readily understood by those without a knowledge of both English and Welsh.

Another feature of the Western Area is that the use of the present tense of verbs formed with 'to do' (e.g. 'I do do', 'they do say') is relatively limited. Again, the further west one travels in the Wenglish core area, the less frequent this feature becomes. It is virtually unknown in the speech of the Far Western part of the core area.

Western Wenglish thus differs from Central and Eastern Wenglish in its much more extensive use of Welsh loan words and even closer alignment with the speech rhythms and intonation of the Welsh language. That is not

to say that these elements are lacking in Central and Eastern Wenglish, rather that they are particularly striking features of Western Wenglish.

The Central Area of Wenglish (Bridgend and the Llynfi, Garw and Ogmore Valleys, Ely, Rhondda, Cynon, Taff and Rhymney Valleys - corresponding with the former county of Mid Glamorgan) has a population of some 565,000, of which 11.5% are Welsh-speaking. Central Wenglish has the greatest concentration of 'urban expressions' (i.e. those relating to the urban environment and work), because of the sheer dominance of coal mining in these valleys and the linear settlement patterns (long terraces of houses) which characterise the central valleys. Thus 'gwli' (meaning 'back lane'), 'trip' (meaning 'hill'), 'tommy box' (miner's food container), mandrill (pick-axe) are typical of the vocabulary of the Central Area.

In contrast to Western Wenglish, the use of the present tense formed with 'to do' is also very typical of the speech of the Central Area.

Proximity to Cardiff, and the fact that many thousands of people commute to Cardiff for work may leave this area more open to the influence of the speech forms of the capital. As a result there is some incipient diphthongisation of certain sounds among certain speakers but at the moment this is not very prominent.

The Central area uses many words and expressions which would be unknown in the Western area. Examples are 'craxy' (annoyed, irritable), 'wanged out' (exhausted), and 'moithered' (confused, flustered)). Often these words are derived from English dialects or English colloquialisms and not from Welsh.

The Eastern Area (Western and Eastern Valleys of Monmouthshire and the Abergavenny area) has a population of over 170,000, of which some 10.5% are Welsh-speaking. The Eastern Area shows a much lower concentration of Welsh loan words and some speakers show a tendency to diphthongise certain vowel sounds. However, as with the Central Area, this is not especially prominent.

The Eastern Area tends to have more expressions from English dialects (e.g. Gloucestershire, Midlands) because of past migration patterns and also the relative proximity of these areas. In some parts of the Eastern Area, the present tense of the verb 'to be' can be 'am' in the first and second persons, and in the third person plural. Thus 'you'm', 'they'm' may be heard for Standard English 'you are' and 'they are'. This would seem to be a borrowing from West Country dialects, traceable to migration from Somerset and Gloucestershire in the nineteenth century.

As with most languages and dialects, there is also variation of speech according to age. Older speakers tend to be more conservative in their speech and are thus more likely to speak a form of Wenglish nearer to that of the 'Classical' period. Younger speakers of any language tend to use a different vocabulary, reflecting their particular concerns and interests (e.g. pop music, computers, going out). Older speakers may be unaware of the specialist vocabulary relating to these areas, as they have little or no interest in them. Younger speakers also tend to be more subject to influence by external factors and to social and peer pressure: if it is considered hip and trendy to pronounce word in a certain way, they are more likely to do so. Diphthongisation and glottalling may well be accelerated by this. Younger people may also consider the speech of older people as unfashionable and thus to be avoided.

In work and interview situations, speakers of broad dialects may well be disadvantaged as their speech may give out the 'wrong signals'. They may be perceived as 'stupid' and unable to express themselves properly in Standard English. This is another important factor that has tended to work against the retention of dialect in Britain as a whole.

As with virtually all languages, there is also variation on socioeconomic and educational lines. While Wenglish itself arose out of the everyday speech of ordinary working people, its use today is not restricted to any particular socioeconomic group. However, certain features used by some speakers of modern Wenglish (such as advanced verbal contractions like 'I in't goin' for *I'm not going*, and 'e doh wannw go' for *he doesn't want to go*) and

pronunciation of intervocalic 't' as a trilled 'r' (e.g. 'she gorrw go', for colloquial Standard English *she has got to go*), are more prevalent among lower socioeconomic groups. However, from observation, the use of such features is actually becoming more common, even among speakers from higher socioeconomic groups. These features may not occur on all occasions but their use would appear to be more widespread. They were practically unheard of in Wenglish's 'Classical' period. People who have been through higher education will probably be less likely to use features like this. It is likely that they will be more aware of the correct forms in Standard English, and so carry these over into their Wenglish. Nevertheless, many speakers of Wenglish are graduates and belong to the higher socioeconomic groups. Indeed, it must be stressed that the use of Wenglish is not restricted to any particular social group. Historically, the use of non-standard forms of English has been frowned upon, and often considered 'downmarket' and ignorant. The situation may have improved but prejudices still exist.

The use of dialect need not be looked down on. In Switzerland, for example, the use of Swiss German is part of national identity. Its use carries no social stigma and it is used actively at every level of national, community and social life. In Norway there is no officially sanctioned standard of spoken Norwegian, and most Norwegians speak their own dialect in all circumstances. In Luxembourg, Luxembourgish, essentially German dialect, has achieved the status of a national language, alongside French and Standard German.

1.5 THE RANGE OF WENGLISH AND ITS RELATIONSHIP TO STANDARD ENGLISH

A good knowledge of Standard English is essential for international communication in the modern world. However, that does not mean that regional speech forms, including Wenglish, do not have a value and function of their own. R. Lewis (2008: 22) comments that in the sphere of domestic and family life, Wenglish has a richer and 'warmer' mode of expression than Standard English and the Wenglish phrase 'Come by 'ere an' 'ave a cwtch

with Mam', with all its emotional connotations, cannot easily be translated into Standard English. R. Lewis (2008: 22) comments further that

Wenglish is an excellent vehicle for the discussion of the important matters of everyday life such as family, friends, human relationships, home life, the workplace, sport and community life. It is a spoken language of great vitality. Its origins among the speech of ordinary working people give it a directness, warmth and force, which Standard English often does not possess.

If Wenglish is considered as a continuum of speech, ranging from 'broad' dialect at one end to a mildly South Wales accented approximation to Standard English at the other, Wenglish could be the medium for discussion of any topic, and in any register. This is the normal situation in Switzerland in respect of Swiss German, where university professors might discuss the finer points of literature or philosophy in Swiss German, using Swiss German grammatical structures, though drawing on specialised or technical vocabulary from Standard German where necessary, with the pronunciation generally modified according to the norms of Swiss German pronunciation.

The typical vocabulary of Wenglish, as with all regional dialects, is much smaller than that of Standard English. Because it originated as the everyday language of working people, it has a good range of expressions to cover the occurrences of everyday life. Wenglish prefers simple, vivid, concrete expressions to complex abstractions and, in general, 'fancy' Latin-derived expressions are avoided. For example, 'flat shot' would be used in preference to the Standard English's *disappointment*, 'catching' in preference to *infectious*, and 'feeding' in preference to *nutritious*. However, if Wenglish is regarded as a continuum of speech, there is no reason why it cannot utilise specialised or technical vocabulary from Standard English in order to help express concepts outside its 'traditional' fields of application, in a similar way to that in which Swiss German draws on Standard German.

Of all components of language, vocabulary can most readily be transferred from one language to another. Transfer of vocabulary from standard language to dialect also occurs easily and naturally. There are two main reasons for this: firstly, the word stock of a regional dialect tends to be smaller and so vocabulary borrowing from the standard language is

sometimes necessary for clarity of meaning in certain specialist fields of activity (such as motor mechanics); and secondly, vocabulary is relatively superficial when compared with grammatical structure or idioms, and is thus much more easily transferable.

Wenglish – or at least ‘broad’ Wenglish - has not traditionally been used for ‘learned’ or technical discourse but there is no purely linguistic reason why its range could not be extended in a way analogous to the way Swiss German is used in Switzerland. If the grammatical structures of Wenglish are considered as correct according to its own norms (as opposed to being regarded as some sort of inferior version of Standard English grammar), then Wenglish has the potential to be a vehicle for a much wider range of applications than has hitherto been the case.

Though Wenglish is primarily a spoken medium, it has certainly been used in ‘literary’ contexts, both oral and written, formal and informal (14). While not immediately associated with written literature, there is in fact a considerable body of material in Wenglish, including the plays of Frank Vickery, extensive dialogue in many novels (e.g. Alexander Cordell, Richard Llewellyn), as well as material specifically written in Wenglish (e.g. by Meic Stephens, Mike Jenkins, Chris Meredith and John Edwards). In terms of formal oral literature in Wenglish, there is the performance material of Ryan Davies (e.g. his cabaret work and the popular 1970s BBC television series *Our House*), performance material by Owen Money and Mal Pope, extensive BBC radio broadcast material by Roy Noble and Chris Needs (and others), and film scripts such as *Grand Slam* and *Twin Town*. In terms of more informal performance and narrative situations Wenglish is in everyday use for these purposes. Many recordings of informal narratives already exist and others can readily be recorded. (See Part Two, Research Question 1 and Appendices 5.1 and 5.2 for further details.)

Extending the range of Wenglish beyond its ‘traditional’ role as the language of the home, family, workplace and playing field, could of course be problematic, probably not so much in terms of actual linguistic feasibility but rather in terms of widespread acceptance. There would inevitably be

objections from some quarters to the use of a non-standard form of English in contexts that have traditionally been the preserve of Standard English. Limited comprehensibility outside the Wenglish area might have some validity as an objection, though Wenglish is not so remote from Standard English as to present major problems of understanding for native speakers of Standard English or indeed other British regional varieties of English. Furthermore, the Wenglish core area has a substantial population - well over 1 million – certainly sufficient to permit the dialect to be used in a wider range of contexts than is presently the case. By way of comparison, both Luxembourgish and Maltese have around 300,000 (15) resident native speakers and yet both are official national languages and both support an indigenous vernacular literature.

1.6 PHONOLOGY, SYNTAX AND LEXIS

While the focus of this study is Wenglish in use as a medium for narrative and performance, it is appropriate to include references and brief notes on its phonology, syntax and lexis in this introductory section, in order to provide a more complete description of the dialect itself.

Phonology

Several phonological studies have been undertaken of the spoken English of locations within the Wenglish core area. These include Connolly's (1990) summary of Port Talbot English, Tench's (1990) study on the pronunciation of English in Abercrave, the spoken English of Pontypridd in the overview of English accents and dialects by Hughes, Trudgill and Watt (2005), and Walters' (1999) comprehensive study on Rhondda Valleys English. The first two studies are of locations in the Western area, while Pontypridd and the Rhondda are in the Central part of the core area. There is of course very great agreement and similarity in the outcomes of all these studies in respect of phonological description. R. Lewis (2008: 30-38) also provides an outline of Wenglish pronunciation aimed at the general reader, describing the sounds in terms of their occurrence in commonly known words rather than utilising phonetic transcription. Though this approach may have advantages for the general reader, its main disadvantage is lack of precision. It is clear

that the use of phonetic script would have avoided certain minor inaccuracies or ambiguities, especially in the description of diphthongs. On the other hand, Lewis includes in the sound palette of Wenglish a number of sounds (mainly diphthongs) from the Welsh language, which are also used in Wenglish in loan words and proper names. These do not appear in full in the other more systematic studies.

In addition, Parry's (1977) *Survey of Anglo-Welsh Dialects (SAWD)* covers locations in south west and south east Wales peripheral to the Wenglish core area but with an emphasis on rural locations, setting out to record the pronunciation, vocabulary and syntax of the speech of informants aged 60+. There has also been significant research on the spoken English of Cardiff (e.g. Coupland 1988, Mees 1983 and Collins and Mees 1990), which, while outside the Wenglish core area, is both related to, and exercises and influence on the speech of the core area.

Drawing on Connolly (1990), Tench, (1990) Walters (1999) and R. Lewis (2008), the main features of the segmental and suprasegmental phonology of Wenglish are summarised at Appendix 2.1

Syntax

The syntax of Port Talbot English is covered briefly in Connolly (1990), while that of Glamorgan English (including Cardiff and the Vale of Glamorgan) are covered in more detail by J. Windsor Lewis (1990). Windsor Lewis differentiates between the English of Cardiff (together with its neighbour Barry) and that of the rest of the historic county of Glamorgan (excluding Gower), which he calls 'Cymric'. This is effectively equivalent to Wenglish.

Connolly's description of Port Talbot English includes brief comments on grammar, while Windsor Lewis' overview of syntax covers variations from Standard English by main parts of speech.

Lewis' (2008: 230-295) approach is to present an outline of the grammar of Wenglish systematically by parts of speech, in the manner of a foreign language textbook, including verb conjugations, notes on adjective use, word order, and so on. Exercises on the grammar points are also provided with

answers given at the back of the book. This is the first attempt to summarise and present the grammar of Wenglish to the general reader.

Some of the main variations from Standard English grammar are summarised at Appendix 2.2.

Lexis

Connolly makes reference to the compilation of Wenglish words and expressions in John Edwards' (2003a, 2003b) *Talk Tidy* books. This list was expanded and enlarged to some 1,800 entries by R. Lewis (2008) with further words and expressions being listed for inclusion in a possible future publication. Both Lewis' and Edwards' compilations include some material that is not exclusively Wenglish but also shared with other regional dialects of English. Lewis' rationale for inclusion is that if the word or expression does not occur in Standard English, or is used particularly frequently, or with a different meaning or nuance in Wenglish, it should be included in the listing.

J. Windsor Lewis (1990) considers lexis of Glamorgan English in terms of origins and draws attention to Welsh, West Country and also possible Flemish and Scandinavian origins of words. He also provides a brief summary by field of usage (e.g. miming terms, games terms, countryside terms etc.) and enumerates non-standard pronunciations of individual words.

The typical lexis of Wenglish includes:

1. direct loans from Welsh (e.g. 'cawl' (soup, or figuratively, a mess or difficult situation), 'eisteddfod', (also borrowed into SE), 'Annibynwyr' (members of Welsh Congregational chapel), 'sprachus' (presentable, of acceptable quality).
2. loans from Welsh but with their pronunciation or meaning slightly modified, e.g. 'grain' (meaning 'quality' or 'finish', from Welsh 'graen'), 'wilmentin' (meaning to rummage about' or 'to pry into', from Welsh 'chwilmentan').
3. loan translations from Welsh, generally a literal translation of a Welsh idiom e.g. 'to rise a ticket' (to buy a ticket), 'to rise money' (to get money from the bank), 'what time's the funeral rising?' (what time does the funeral

begin?), 'Shout on him!' (Shout at him! Call him!), 'What's on her?' (What's wrong with her?).

4. hybrids containing both Welsh and English elements (e.g. 'cawl cabbage', 'as diflas as pechod' ('as miserable as sin'), 'tools ar y bar' ('let's put our tools aside on the bar/trestle', 'time to knock off/finish work').

5. material carried over from other regional dialects of English (e.g. 'to moither' ('to confuse, to fluster', from West Midlands), 'muffler' ('scarf', from West Country), 'butty' ('workmate', from West Country), 'dap' ('plimsoll', from West Country)

6. loans from Standard English. The standard language is the natural source for borrowing specialist or technical vocabulary.

While not advocating a dilution of typical or characteristic Wenglish elements, the acquisition and use of a wider vocabulary would permit a wider range of use for Wenglish. Thus, as for example Swiss university professors can draw upon specialist vocabulary from Standard German (generally with pronunciation adapted according to the phonological norms of Swiss German) in order to discuss learned topics in dialect, there is no reason why Wenglish cannot draw on specialist vocabulary from Standard English and be used in specialised or technical contexts.

1.7 RESURGENCE OF INTEREST IN REGIONAL LANGUAGES ACROSS EUROPE

The purpose of this final introductory section is to set Wenglish in the context of recent developments in respect of regional and minority languages across Europe. Since about 1980 - the beginning of the 'modern' period of Wenglish - there has been a remarkable increase in interest in, and use of regional languages across the continent. This has been reflected in the introduction of a range of measures aimed at fostering and protecting minority languages. Minorities, whose languages and cultures have been marginalised, discouraged or even actively suppressed, have begun to find their voice, identity, value and legitimacy.

There has been an important shift of emphasis away from the standard languages towards a more positive and tolerant attitude towards regional and minority languages and dialects. This has found fullest official expression in a number of treaties and agreements aimed at safeguarding the rights of linguistic minorities. Chief among these is the European Charter for Regional or Minority Languages (ECRML) is a European treaty (CETS 148) adopted in 1992 under the auspices of the Council of Europe to protect and promote historical regional and minority languages in Europe. It concerns languages traditionally used by the nationals of the State Parties which significantly differ from the majority or official language (16).

The Charter also lists measures to promote the use of regional or minority languages in public life, covering education, justice, administration, public services, media, cultural, social and economic activities, and exchanges. National governments undertake to apply a minimum of 35 (of 98) paragraphs or sub-paragraphs chosen from among these measures, including a number of compulsory paragraphs. Governments must state how the Treaty is to be ratified and list the languages to which the selected paragraphs apply. Currently the Treaty has been ratified by some 22 European countries, including Switzerland (in December 1997 in respect of Romansh and Italian but interestingly not Swiss German, as this is considered a dialect of one of the national languages, namely Standard German), Spain (in April 2001 in respect of Catalan, Galician and Basque), and the United Kingdom (in March 2001 in respect of Welsh, Irish, Scottish Gaelic, Manx, Cornish, Scots and Ulster Scots). France is a signatory but has not yet ratified the Treaty.

The Framework Convention for the protection of National Minorities came into force in 1998 and must be adopted by states wishing to join the European Union. Currently France, Andorra and Turkey are the only remaining non-signatories. Effectively France would be debarred from EU membership if it were to apply now.

In France, where, even before the Revolution at the end of the eighteenth century, government policy had been highly centralist, the official language of

the Republic - Standard French - was imposed throughout the country, regardless of the existence of regional languages and cultures. In practical terms this led to the active suppression of regional languages such as Breton, Occitan and Alsatian. However, rather belatedly, there has in more recent years been a realisation of the value of linguistic and cultural diversity. As a result there are now varying degrees of official recognition of, and support for regional languages.

Temple (1994: 193-212) points to a number of measures taken by the French government in favour of regional languages, including the extension in 1982 to Corsican of the 1951 'loi Deixonne', which permitted the teaching of Breton, Basque, Catalan and Occitan in state schools, the charging of the state broadcasting authorities with promotion of regional (including linguistic) identities, the 'loi du 26 janvier 1984', which declared one of the missions of higher education was the promotion and enrichment of regional languages and cultures, and in 1985, the extension of the CAPES teaching qualification to Breton. Temple also makes reference to the so-called Arfe Resolution (C287/106) a European Community charter to protect the rights of ethnic minorities, while also indicating that there was widespread scepticism as to its effect on regional languages in France.

In effect, Arfe was a precursor of the 1992 Treaty. This was signed by the socialist government of Lionel Jospin in 1999, but could not be ratified as the Constitutional Council declared that its implementation would be unconstitutional as, according to the French Constitution, the official language of the French Republic is French. The satirical paper 'Charlie Hebdo' mocked the Treaty. 'The aborigines are going to be able to speak their patois, oh sorry, their language, without being laughed at. And even keep their accent, that is their beret and their clogs.' Such negative comment articulated the sentiments of many for whom the concept of the French nation-state, and the central role of the French language, transcended regional considerations. However, for supporters of the Treaty, such comment smacked of imperialism, centralism, racism and contempt for regional cultures and identities. The tide has nevertheless moved in the regional direction, with a revision to the French Constitution being made in

July 2008, giving official recognition to regional languages. However the Treaty has still not been ratified by France.

In Spain, since Franco's death and the introduction of democracy, the central government's repressive policy towards regional autonomy and regional languages (regarded rightly as an integral part of distinctive regional identity) has changed radically. Today Catalan, Galician and Basque enjoy official status in their respective regions, and, arguably, Catalan has supplanted Standard Spanish (Castilian) as the dominant language of Catalonia.

In the United Kingdom, too, there has been increasing official recognition and support for regional languages. In Wales, measures such as the establishment of Welsh-medium schools, the Welsh television channel S4C, the passing of the Welsh Language Act and the establishment of the Welsh Language Board have all helped to safeguard the position of Welsh in various ways.

The British-Irish Council (which brings together the government of the United Kingdom and the devolved administration of Wales, Scotland and Northern Ireland, the governments of the Republic of Ireland, the Isle of Man Jersey and Guernsey for co-operative purposes) has resolved further to promote the use of Welsh, Scottish Gaelic, Irish, Manx, Jèrriais (Jersey's Norman French), Guernesiais (Guernsey's Norman French) and Ulster Scots. Indigenous, Minority and Lesser-Used Languages was the focus of the Fifth British-Irish Council Summit, held in Cardiff in November 2003 and Wales is the lead administration in respect of the linguistic aspects of the Council's joint work (17). However, all this is fairly recent and until about 1980, the current was most definitely in favour of Standard English in virtually all aspects of life in Britain.

It is interesting to note that the 1992 Treaty does not in general cover dialects of the national language. Of course, this opens the debate as to what is the difference between a language and a dialect. This is not always determined on linguistic grounds. Luxembourgish, for example, is a dialect of German but has been accorded the status of a full national language in Luxembourg. On the other hand, Swiss German, which is almost as different

form Standard German as Dutch, has no official status, despite being used as a habitual spoken medium throughout the Swiss German area. Scots and Ulster Scots have been considered dialects of English, though from a linguistic standpoint they could be considered languages in their own right.

Wenglish is certainly a dialect of English, and not so different from Standard English as Swiss German is from Standard German. While the tide seems to be moving in favour of regional languages, this has not yet had such a marked effect in respect of legislation to protect regional dialects and accents. Nevertheless, use of regional accents by BBC presenters, and a general moving away from ultra-Received Pronunciation, are indications that regional speech forms are in general becoming more accepted in the British context.

2. THE RESEARCH LANDSCAPE

There are two broad categories of research that have particular relevance for this study of Wenglish, the dialect of the South Wales Valleys, as a medium for narrative and performance. The first comprises studies of various aspects of the English language in Wales, while the second comprises studies concerning various conceptual approaches to language, narrative and performance.

There is some cross-over between the two groups of studies, especially through the work of Nikolas Coupland and his colleagues at the Centre for Language and Communications Research at Cardiff University, that of Howard Giles (formerly of the University of Bristol and from 1989 Professor of Communication at the University of California, Santa Barbara), and also the work of Rob Penhallurick at the Centre for Research into the English Literature and Language of Wales (CREW) at Swansea University.

Studies on English in Wales have tended to be descriptive and/or quantitative in the positivist sociolinguistic tradition. This is to some extent to be expected as some of this research dates from the 1970s and 1980s, when the dominant approach in sociolinguistics was positivist in outlook. Some studies have been descriptive in their emphasis, focusing on particular aspects such as its phonology (sometimes in the context of comparative dialectology) or its relationship with the Welsh language.

Many of these studies are useful in providing background and context but, with the exception of Coupland's (2007) more recent work on *Style* (which is more interpretive in approach and includes a number of interesting illustrative examples from South Wales), research on English in Wales has largely comprised descriptive surveys of the language itself, accounts of its historical development, quantitative empirical studies of linguistic variation in Wales and of attitudes towards accent and dialect. There has been little or no specific research on Wenglish as a medium for narrative and performance.

The second category of research is more general and theoretical in scope. It comprises a wide range of approaches to linguistic investigation, with a general emphasis on language in use. Some of the studies in this category are also positivist and quantitative in approach but, possibly because of the nature of the field of investigation, the general perspective has been broader and also more interpretive in its emphasis.

The relevance of this second category is that it comprises important studies, for example those of Richard Bauman (1977, 1992), John Austin (1962), Erving Goffman (1971) and Dell Hymes (1962, 1996), that provide key theoretical concepts in respect of language in use, narrative and performance. By combining some of these concepts, a theoretical framework can be developed, and based on this, a practical method for the detailed analysis of Wenglish texts.

This second category of research has always had something of an interdisciplinary flavour in that valuable insights have been achieved through contact with related fields such as social anthropology, sociology and social psychology, folklore, and literary and cultural criticism.

Over the past few decades, against the general background of postmodernism (typified by a sense of much greater fragmentation in society allied to declining confidence in the ability of positivist, empirical approaches to provide adequate explanations for developments in the social and even in the physical world), there has been a marked change in intellectual climate across all academic disciplines, particularly the social sciences and humanities.

In the general field of sociolinguistics, for example, paralleling trends in other academic disciplines, there has been a significant shift away from the confident, positivist, quantitative approaches of the 1970s and 1980s, in which results were often expressed as a set of mathematical relationships between variables, towards more open, tentative and speculative perspectives. This shift has placed new emphasis on interpretive and

discursive research methods. There has also been a shift from relatively static, quantitative and descriptive research to more dynamic approaches concerned with language in use. The focus in terms of research topics has also shifted in line with this change. Subjects such as meaning making in social contexts and the construction of social and personal identity through language, now tend to enjoy a greater centrality and vogue than the descriptive and quantitative mapping of linguistic variation (and attitudes towards variation) which typified research in this field some decades ago.

However, the quantitative, empirical approaches had their strengths: not only did they permit our understanding of linguistic variation to increase, but also allowed general principles to be hypothesised, tested and applied elsewhere. Nevertheless, there were also serious weaknesses. Chief among these would be the possible charge of essentialism, that is, an implied view of language existing as a phenomenon in its own right, without relation to social context or use, with variables determined and imposed by the researcher rather than rising out of the research process itself. This is commented upon by Coupland (2007: 47) who enumerates some of the limitations of the positivist approach in respect of linguistic variation, even in respect of some of his own earlier studies (2007: 76). Another criticism of linguistic research in the positivist, quantitative tradition is that it tended to produce linear or 'flat' results, as opposed to the multidimensional, more holistic analyses that interpretive/discursive methods permit (Coupland 2007: 108).

Conversely, while interpretive, discursive approaches provide rich data on particular examples or cases, their biggest weaknesses are that they do not easily allow for generalisation or application of results to new contexts, and that they rely on the researcher's subjective interpretation.

It is difficult to predict which way the research paradigm will develop over the next decades but there may well be some reaction to the limitations of interpretive and discursive research approaches.

While this study calls for a mix of interpretive and discursive research methods, the shortcomings of these approaches have been minimised in two ways: firstly, through the selection of a suitable range of texts for detailed analysis; and secondly, by undertaking the detailed analyses of these texts in a standard, structured manner.

2.1 RESEARCH ON ENGLISH IN WALES

While systematic research on English dialects was envisaged prior to the Second World War, it was not until 1950 that fieldwork on the Survey of English Dialects began. This continued until 1961 under the direction of Professor Harold Orton of Leeds University. Its aim was to gather information on, and record regional varieties of speech before these might disappear, or be seriously eroded, due to anticipated standardisation of the English language through geographical and social mobility, and the influence of mass media in the postwar period.

It is significant that such a survey had not been undertaken before this. The emphasis in education and broadcast media had certainly been on Standard English. Non-standard, dialect varieties of English may have attracted some antiquarian interest but the prevalent view was that these were sub-standard varieties of English, and as such not worthy of serious study.

The Survey tended to have a rural, agricultural emphasis, and the informants were older members of local communities who had had relatively little exposure to external and standardising influences. The Survey touched on some border areas of Wales but no location in the Wenglish core area was featured.

The Survey of Anglo-Welsh Dialects (SAWD) was commissioned in 1968 under the direction of David Parry at Swansea University, using a methodology based on that used in the Survey of English Dialects. The aim was to record the 'conservative forms' of English spoken in rural Wales. The surveys analysed pronunciation, lexis, morphology and syntax based on

informants over 60 years of age. The results of the surveys for South West and South East Wales were published in two volumes in 1977 and 1979. A companion volume for North Wales was added in 1991. However, the Wenglish core area of the South Wales Valleys was not covered in SAWD.

A second, urban phase (SAWD II) covering 4 towns in different parts of Wales was begun by Robert Penhallurick at Swansea University in 1986. The towns chosen were Caernarfon, Wrexham, Carmarthen, and the Grangetown area of Cardiff. The David Parry Archive, consisting of recordings and transcripts from both phases of SAWD, is held at Swansea University. The most notable gap in the SAWD's coverage is the South Wales Valleys – the core territory of Wenglish.

With the advance of the process of devolution in Wales in the latter half of the twentieth century, and particularly since the creation of the Welsh Assembly, much emphasis has rightly been placed on the use, role and status of the Welsh language in all aspects of life in Wales. The expansion of Welsh-medium education, the development of Welsh-language media, the enhancement of the status of Welsh through legislation and schemes to foster its use, have all contributed in various ways to safeguarding the language. In contrast, the distinctive dialect forms of English spoken in Wales have received little or no official attention.

There has, however, been significant academic research on English in Wales, though it must be said that only a relatively small number of studies have been concerned primarily or solely with Wenglish, the dialect form of English spoken in the South Wales Valleys. Given that there are well over a million speakers of Wenglish and that the dialect is generally agreed to be a vital component of community identity in the Valleys area, the lack of specific research is all the more noteworthy.

Furthermore, none of these studies has approached Wenglish specifically as a medium for narrative and performance. Nikolas Coupland's (2007) study on *Style: Language Variation and Identity* does take a step in this direction,

but with different analytical goals in mind, namely language variation in relation to identity.

Style differs from Coupland's many previous studies in two main respects: in *Style* he makes an explicit link with the substantial body of research and theoretical perspectives around the theme of performativity, notably the work of Richard Bauman (1977, 1992), John Austin (1962), Erving Goffman (1959) and Dell Hymes (1962, 1996); and secondly, he adopts a strongly interpretive, discourse analytical approach to texts. Coupland examines how speakers project different social identities and create different social relationships through their style choices, and how speech-style and social context inter-relate. A number of South Wales examples are included. In virtually all previous attitudinal and sociolinguistic variationist studies of Welsh English, the emphasis has been on listener or audience attitudes but in *Style*, Coupland places the emphasis on the speaker, who uses linguistic variation actively and agentively to style and perform social identity in a given context.

Nikolas Coupland, and his colleagues at the Centre for Language and Communications Research at Cardiff University have been associated with a significant body of research on various aspects of English in Wales. While examples involving Wenglish (or Welsh English / South Wales English / Valleys English as it is usually termed in these, and other studies) often feature, Wenglish tends not to be the primary or sole focus. Coupland's (1988) study *Dialect in Use* is a detailed investigation of sociolinguistic variation in Cardiff English in the quantitative sociolinguistic tradition. As the author (1988: 98) indicates, Cardiff English is in many respects linguistically atypical of varieties often labelled 'Welsh English' or 'South Wales English' (i.e. Wenglish), thus the particular detailed findings of the study are for the most part not of direct relevance here.

Nevertheless, the study is of interest for a number of reasons. First, it provides an overview of dialect research in Wales up to that time. In this context, Coupland (1988: 18) makes the point that urban Welsh English and

Welsh English in general are underinvestigated, and also points to evidence that regional accents can mark identity and allegiance. Commenting on dialect as communication, Coupland (1988: 100) quotes Chapman, Smith and Foot (1977: 143):

‘...the vast majority of Welsh people do not aspire to the Standard English mode of speech. Indeed, many appear to reject it for themselves. Whereas only a short time ago there seemed to be a social stigma attached to pronouncing English words with a broad Welsh accent, especially in anglicized communities, the same accent seems now to be exhibited proudly, and it is sometimes noticeably exaggerated. This is presumably because ‘Welshness’ is now seen as more attractive and the accent today constitutes an overt symbol of group membership, loyalty and solidarity.’

Secondly, while the research aims are somewhat different, linguistic, sociolinguistic and historic features of Cardiff English are explored in some detail, thus to some extent paralleling certain aspects of this study in respect of Wenglish.

Thirdly, and from a research perspective most significantly, Coupland makes use of two detailed case studies (a Cardiff travel agency and the radio presenter Frank Hennessy) rather than large-scale quantitative survey research techniques in order to investigate dialect in use. In an era when the dominant approach in sociolinguistics had been positivist rather than interpretive, Coupland feels the need to justify the case study approach, referring to Worsley (1977: 88), who contrasts the positivist and interpretive approaches in respect of research design.

The positivist orientation in the social sciences is similar to that which is the norm in the natural sciences. The underlying assumption is that social phenomena have a reality that exists in its own right. With a positivist orientation, the aim is objectivity and neutrality on the part of the researcher. In contrast, the interpretive orientation puts the emphasis on the researcher, who, in Worsley’s words (1977: 74) ‘is said to construct social reality by the way in which he interprets what he learns about.’ Thus a positivist approach to research in sociolinguistics typically requires fairly large-scale, structured survey work so that a sufficient body of evidence can be gathered to enable

hypotheses to be tested and findings to be generalised. Research conditions tend to be controlled and results expressed in terms of mathematical relationships between variables. By contrast, the interpretive approach by its very nature puts more emphasis on the researcher's subjective interpretation, and is likely to involve detailed analysis of a relatively small number of cases. The results of Coupland's study of Cardiff English were nevertheless capable of reduction to mathematical indices in respect of sociolinguistic variables, following the research norms of that time, a process that he does not attempt in his 2007 study on *Style*.

In *English in Wales: Diversity, Conflict and Change* (ed. Coupland 1990), Coupland assembles an interesting array of papers on aspects of English in Wales, written from historical, descriptive and sociolinguistic perspectives. Of particular relevance are the descriptive sketches of Port Talbot English (Connolly 1990) and The Pronunciation of English in Abercrave (Tench 1990). Also included is an overview of Syntax and Lexis in Glamorgan English by J. Windsor Lewis (1990).

Howard Giles (1990), a contributor to *English in Wales* (Coupland 1990) has been involved in extensive research around the themes of attitudes towards linguistic variation and the social meanings of dialect. In 1970 Giles (1970) investigated the perceived status of various accents in Britain, using Matched Guise Technique (MGT) (18). In his 1970 study, 13 different accents (including Welsh English, i.e. Wenglish) were presented to 177 secondary school pupils in South Wales and South West England. In terms of prestige, Received Pronunciation was placed top (mean score 2.1), with Cockney and Brummie bottom (mean 5.3). The Welsh English variety was rated midway (mean 4.3) by the South West England respondents (Giles and Powesland 1975: 28).

In Giles' 1971 study, again using MGT, South Wales and Somerset school pupils were asked to listen to recordings in Welsh English, Somerset and Received Pronunciation, and to judge the speakers on personality traits. The RP speakers were rated as more ambitious and intelligent, self confident and

determined, with Welsh English again midway in respect of these traits. However, in respect of social attractiveness and integrity, the Welsh English and Somerset speakers were rated less serious, more humorous and entertaining than the RP speakers. In another study (1972), mildly and broadly accented versions of South Wales English were tested, with the broader accent scoring less on prestige.

Giles (1984; see also Giles, Coupland, J. and Coupland N.1991) also researched and developed the Speech Accommodation Theory (SAT). This is an important theory in accounting for style variation in the speech of individual speakers. According to SAT, in social interaction, a speaker will converge towards the speech type of his interlocutor, or diverge from it, according to circumstance. Convergence normally occurs in situations where this is perceived to be of benefit to the speaker, while divergence generally emphasises difference. Convergence and divergence may be symmetrical or asymmetrical, 'upward' or 'downward'. In a job interview situation, for example, where the interviewer is an RP speaker, and the interviewee a speaker of another variety of English, there is often a tendency on the part of the interviewee to converge towards the speech type of the interviewer, as there is some benefit (getting the job) perceived in doing so.

The 1984 study, using MGT, investigated attitudes towards convergence from Welsh accented speech towards RP, no change and broadening of accent, in recordings of an interview between an RP speaker as interviewer and a mildly South Welsh accented athlete as interviewee, and also between a mildly Welsh accented interviewer and the athlete. The athlete did not vary his speech when interviewed by the Welsh accented interviewer but with the RP interviewer employed convergence, divergence (accent broadening) and no change. The athlete was perceived as more intelligent when he shifted to RP, and more intelligent with no shift than with accent broadening. However, the shift to RP brought a decrease in ratings of trustworthiness and kind-heartedness, while the shift to a broader Welsh accent gave the highest results for these traits.

Giles (1990) describes a number of other studies that support the view that a Welsh accent scores higher in relation to RP in terms of social attractiveness in a South Wales context, but lower in terms of perceived competence.

Bourhis' (1977) study of actors playing 'suspects' who in recordings played to South Wales listeners converge/diverge their Welsh accented speech in relation to a 'policeman' using RP, suggested that the suspects were not only judged worthy of a milder sentence when they diverged, but also 'guilty' of betraying in-group solidarity by converging.

Coupland (2007: 109) draws a parallel between Speech Accommodation Theory and Le Page and Tabouret-Keller's (1985) *Acts of Identity: Creole-based approaches to language and ethnicity* (thus no direct connection with Wales or Wenglish), the central hypothesis of which is:

the individual creates for himself the patterns of his linguistic behaviour so as to resemble those of the group or groups with which from time to time he wishes to be identified, or so as to be unlike those from whom he wishes to be distinguished.' (Le Page and Tabouret-Keller 1985: 181)

Giles' Speech Accommodation Theory and the work of Le Page and Tabouret-Keller are significant for three reasons: firstly they suggest how linguistic variation, or style, can be used to create and shape identity; secondly, they indicate that this mode of identity creation is performative in nature; and thirdly, Giles' Speech Accommodation Theory and Le Page and Tabouret-Keller's central hypothesis are applicable to wider contexts.

Garrett, Coupland and Williams (2003) use MGT to investigate attitudes towards language attitudes among teenage schoolchildren and teachers in various parts of Wales. In this study, 12 teenagers from various parts of Wales (including 2 from the Valleys area), plus 2 from outside Wales for contrast, recoded short narratives, which were then played to the respondents – other teenagers at schools and teachers. Respondents were asked to identify where the accents came from and to rate the speakers on a number of aspects, including how interesting the story was, if they thought the speaker was 'a good laugh', if they thought the speaker did well at school, how Welsh the speaker sounded, and so on.

The ratings were calculated mathematically as means. For the teenage respondents, the Valleys speakers scored highly on 'How Welsh', towards the lower end in respect of being a 'Good at School' and a 'Good laugh' (though above the English and Mid Wales speakers in this latter respect). The teachers' evaluations differed were if anything more extreme: the Valleys speakers still scored highly on 'Welshness' but achieved the lowest scores of all against the other two measures cited.

Apart from work on the Survey of Anglo-Welsh Dialects, Rob Penhallurick has undertaken detailed research on the English of North Wales (1991) and of the Gower peninsula (1994). His 2003 book on Studying the English Language contains a number of Welsh English examples (though largely from North Wales) and includes a chapter on dialect, accent and identity (2003: 143-155).

Rod Walters' (1999) detailed study of segmental and suprasegmental phonology provides a detailed description of the sounds and prosody of Rhondda Valleys English. The segmental phonology has many points of contact with Connolly's (1990) work on Port Talbot English and Tench's (1990) study on the pronunciation of English in Abercrave. Walters' investigation of the suprasegmental phonology, that is, prosodic features, reveals close parallels with the intonation and accentuation of the Welsh language, even among those who do not speak Welsh.

A South Wales Valleys example (Pontypridd) also features alongside descriptive overviews of 15 other regional varieties of English in the standard reference work by Hughes, Trudgill and Watt (2005).

In summary, while a substantial body of research exists on English in Wales, no study has as yet specifically examined Wenglish, the dialect of the South Wales Valleys, as a medium for narrative and performance. To date, the use of discourse analysis in this field has been very limited but Coupland makes use of discourse analytical techniques in his 2007 study, in which he makes

an explicit link to the body of research on performativity. Giles and Penhallurick also make reference to the role dialect and accent play in constructing and presenting identity.

2.2 RESEARCH ON LANGUAGE IN USE, NARRATIVE AND PERFORMANCE

Language in Use, Narrative and Performance are extremely broad, multidisciplinary fields and a huge volume of research has been undertaken on each of the three topics. This overview is thus of necessity brief and highly selective, the criterion for inclusion being functional relevance: the overview covers only those studies that contribute directly towards the construction of a viable conceptual framework for the analysis of Wenglish texts, or else studies that are of direct contextual relevance.

The theoretical and conceptual framework so constructed must also underpin and support a practical method – or perhaps more accurately a bundle of related methods in the manner of a ‘toolkit’ – for use in the analytical, investigative part of this study (Part Two).

The selection of research covered in this overview has thus been compiled and combined in order to supply the core concepts that are required to construct the theoretical ‘heart’ of this study of Wenglish, the dialect of the South Wales Valleys, as a medium for narrative and performance.

In order to explain the rationale for the selection of studies covered in this section, it would be helpful at this point briefly to revisit the title of this study – ‘Wenglish, the dialect of the South Wales Valleys, as a medium for narrative and performance’ - and the research questions (see p.8).

The starting point for this research must be the Wenglish texts themselves, that is, Wenglish in use for narrative and performance. As stated in the general introduction, the analysis covers three categories of texts:

1. Literary texts in Wenglish, including plays, dialogues in novels and other written narrative and performance material
2. Formal performance texts, such as cabaret, stage performances, radio, television and films.

3. 'Everyday' performance texts in the form of personal narratives.

The scale, manner and detail of analysis envisaged required, in addition to detailed linguistic and thematic assessment, a range of interpretive, discourse analytical methods. The research covered in this overview provides the key concepts that underpin these discourse analytical approaches.

2.2.1 CORE CONCEPTS AND RELATED DISCOURSE ANALYTICAL APPROACHES

A. Core Concept: Discourse

The investigative work in Part Two of this study involves the use of a range of discourse analytical techniques. While there are several traditions of discourse analysis, largely reflecting their origins in different academic disciplines, there are three core concepts that underpin all such approaches:

1. Discourse is language in use in a social context
2. Language is a form of action (i.e performative in nature)
3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

Jaworski and Coupland (2006: 2-4) point to two concurrent developments that have led to the increased prominence of discourse analytical methods. Firstly, a broadening out of the once narrow focus of linguistics on grammar, phonology and utterances at the level of words or sentences, to a rounder, more holistic view of language in use in a social context. Secondly, in the context of postmodernism, in all academic disciplines there has been an important shift in epistemology over the past three decades, resulting in a weakening of confidence in traditional ways of explaining phenomena and processes, and a questioning of how people come to appreciate their social

and cultural environments. The role and potential of language in how people relate to their social and cultural environments have been widely acknowledged. It follows that discourse analysis, which is a generic term covering a number of approaches to language in use, has been brought into increased prominence

There are various definitions of discourse but all agree that it involves language in use in a social context. Fairclough (1992: 28) avers that 'Discourse...is more than just language use: it is language use, whether speech or writing, seen as a type of social practice'. And further, 'Discourse constitutes the social. Three dimensions of the social are distinguished – knowledge, social relations, and social identity – and these correspond respectively to the three major functions of language....Discourse is shaped by relations of power, and invested with ideologies.' (Fairclough 1992: 8). Candlin (1997: xii) elaborates further:

Discourse...refers to language in use, as a process which is socially situated. However, we may go on to discuss the constructive and dynamic role of either spoken or written discourse in structuring areas of knowledge and the social and institutional practices which are associated with them. In this sense, discourse is a means of talking and writing about and acting upon worlds, a means which both constructs and is constructed by a set of social practices within these worlds.

The various branches of discourse analysis constitute a 'toolkit' for the analysis of text from a range of different perspectives. There is no hard and fast boundary between these methods. In practice, a text can be considered from the perspective of several forms of discourse analysis, and these analytical approaches tend to be interrelated.

B. Core Concepts : Narrative and Personal Narrative

William Labov (2006: 218) defines narrative as 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'

In the context of this study narrative essentially refers to storytelling, that is, describing a sequence of fictional or non-fictional events. Narrative may be oral or written, and can be in poetry or prose. Oral narrative is of course performative in nature. Narrative can also comprise music, movement, images and dance. The narratives for analysis in this study of Wenglish will be largely verbal but performed narratives will by their very nature comprise non-verbal elements too.

Three eminent scholars, Dell Hymes (see section C on the Ethnography of Communication), Jerome Bruner (see section E on Discursive Psychology) and William Labov (see section D on Narrative Analysis), approaching from different standpoints and academic disciplines, provide useful practical ways of considering narrative. Hymes and Labov have devised heuristic schemas in respect of the narrative, both of which will form part of the analytical toolkit for this study. Bruner, too, provides a list of the essential components of narrative, which is of practical use in the analysis of narrative texts.

Richard Bauman (1977: 4) indicates that the terms ‘verbal art’ and ‘oral literature’ provide a better frame of reference than the more ‘diffuse and problematic term ‘folklore’ in terms of a performance approach to narrative (see also section F on Performance).

Bauman (1986: ix) also makes a number of pertinent comments on some of the issues underlying the analysis of personal narrative and oral literature generally. The performers of these narratives often tend to be speakers of non-standard vernacular dialects that can contrast markedly with the standard academic written English of the researcher’s analysis. Further, the rendering of vernacular language in writing can convey ‘an ill-defined mass of social information, rooted in stereotype and attitudes of inequality, which may be taken to reflect negatively on the people whose speech is being represented.’

Bauman (1986: 1) also makes a telling point regarding the way oral literature often tends to lie outside the mainstream of academic consideration:

‘Scholars in literature departments operate within a frame of reference dominated by the canons of élite, written, Western literary traditions and texts, which tends to restrict consideration of oral literature...’

Bauman strongly defends narrative from the perspectives of ethnography and performance, indicating, like Bruner (1990, see section E on Discursive Psychology) that narrative is a primary cognitive instrument for rendering experience comprehensible.

Sandra Dolby Stahl (1989: 12) provides a definition of personal narrative:

‘The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.’

She further enumerates three typical features of personal narrative (1989: 15):

1. dramatic narrative structure
2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations)
3. the teller is the story’s main character

Stahl also proposes several useful heuristic devices and an overall method for interpreting personal narratives (see section D on Literary Folkloristics).

C. Analytical Approach: The Ethnography of Communication

Hymes approaches narrative from the standpoint of anthropology, more particularly the ethnography of communication, and makes a strong connection between speech and human behaviour and human understanding of the world. Hymes is also one of the leading proponents of with ethnopoeitics, an analytical approach to folkloric performance and narrative within anthropology. The essential method of ethnopoeitics is the transcription of folk and oral narrative for the purpose of detailed analysis in order to understand how the text is structured and patterned. Such analysis may reveal structural or rhetorical features such as parallelism (i.e. repetition of a phrase, concept or theme, often with paraphrasing), use of direct or

indirect speech to achieve literary effects, as well as more conventional literary/poetical features like alliteration and rhyme.

Hymes' (1962; 1986: vii) concept of 'communicative competence' (see also section F on Performance) is significant. In contrast to Chomsky's (1965) emphasis on 'pure' linguistic, or grammatical competence, Hymes' emphasis is on the contextual use of language in respect of the rules of speaking in a given community.

Hymes proposes a descriptive theory of speech (1986: 58) and a heuristic schema, or model, (1986: 59-65) which can be applied practically in the analysis of linguistic interaction, including narrative. The model consists of a set of eight components of speech events (simplified and condensed from 16), and arranged into the mnemonic SPEAKING: These are:

Situation	- setting, time, place, physical circumstances: and scene, i.e. 'psychological setting'
Participants	- speaker(s) and audience(s)
Ends	- purposes, aims and outcomes
Act Sequence	- form and order and content
Key	- mode, register or style of speaking
Instrumentalities	- oral/written, language variety e.g. inclusion of dialect features etc.
Norms of interaction	- social rules governing the event, including turn taking, interrupting, drawing inferences etc)
Genres	- e.g. conversation, performance, poetry etc.

D. Core Concepts and Analytical Approaches: Narrative Analysis and Literary Folkloristics

William Labov is widely regarded as the founder of variationist sociolinguistics, which, as Coupland (2007: 4-9) has commented, has had a largely positivist and quantitative focus. From his ground-breaking analysis of narratives of ethnic minorities in New York, *Language in the Inner City: Studies in Black English Vernacular* published in 1972, Labov (2006: 219-226) suggests a structure and framework for the analysis of narrative, consisting of 6 elements, that have general applicability in an interpretive approach to narrative. These six elements are:

- | | |
|-------------------------|---|
| 1. Abstract | - synopsis of what the narrative is about |
| 2. Orientation | - identification of the time, place, persons, their activity or the situation |
| 3. Complicating action | - more detail |
| 4. Evaluation | - narrator indicates the point of the narrative |
| 5. Result or resolution | |
| 6. Coda | - a means of signalling the end of the narrative |

Narratives need not have all of these features, and they do not necessarily occur in the above sequence.

Labov's analytical method considers transcribed narratives in terms of their patterning in lines and stanzas.

From Labov's studies of African American Vernacular English (or Ebonics) he argues that this non-standard variety of English should not be stigmatised but respected as a variety of English with a consistent rules of grammar and use. The same might be said of Wenglish.

Literary Folkloristics is an academic subdiscipline (that in which this study may be located) and also an interpretive approach devised by Sandra Dolby

Stahl (1989) with a particular focus on personal narrative. The approach has several points of contact with Bauman's performance-centred approach (see section F) and with Hymes' Ethnography of Communication (see section C).

Stahl (1989: 24) suggests that by creating a personal narrative, a storyteller articulates and affirms personal values along three thematic lines: character, behaviour and attitude. Thus the storyteller selects themes which:

- (a) demonstrate personal character
- (b) have a didactic quality (thus relating to behaviour)
- (c) contain humour or irony (thus reflecting attitude).

These three components may of course be combined in a personal narrative. The values and attitudes reflected in the stories are culturally shared.

The notion of shared cultural background is also found in Simon Bronner (1986: 19-22). Bronner's primary sphere of interest is material culture, though his approach may be applied to all forms of cultural output. Bronner proposes an analytical perspective which he terms 'praxis', a term used by Aristotle to denote activities that mark one's political and ethical life. According to Bronner, praxis denotes activity resulting in the production and consumption of an object (material or literary). Bronner points out that both material and literary production and consumption are linked to our social lives and are thus set in a social context. For Bronner, the objective in a study of praxis is to seek things that connect producers and consumers in a common social setting. Thus cultural practices and processes can be seen to symbolise and express socially shared ways of understanding within a society or community. To take this a step further, cultural output reflects and expresses the characteristics, concerns and preoccupations of the society or community which produces it.

Stahl (1989: 34-37) provides a useful heuristic schema to consider the 8 main 'folk groups' that provide and shape the cultural resources of the

storyteller and thus contribute toward identity. These groups, and their typical spheres of influence are:

- | | |
|-------------------|------------------------------|
| 1. Family | - basic behavioural patterns |
| 2. Ethnic | - heritage |
| 3. Religion | - ethics |
| 4. Place | - region, environment |
| 5. Age | - generations |
| 6. Sex | - gender, sexuality |
| 7. Social Network | - taste |
| 8. Occupation | - social status |

These eight factors clearly exert a major influence on the orientation of both the teller and the also the nature and content of the narrative. It also follows that the values and attitudes reflected in the stories are culturally shared between teller and hearer and thus show relevance in context.

Stahl goes further in explaining her *modus operandi* in respect of analysing personal narratives, and provides instructional texts, one of which includes glosses which make the analytical strategy completely explicit.

This strategy (1989: 48-49) involves the division of the text to be interpreted into relevant segments (e.g. according to theme or utterances by a particular speaker), and then a detailed consideration of each segment of text in relation to the following scheme:

	[Situation
Discourse-----	
	[Rhetoric
	[Theme
	[Symbol
Type-----	
	[Structure
	[Plot
	[Culture
Style-----	
	[Personalore

Stahl (1989: 49) acknowledges that the above three part scheme draws upon Dundes' (1980: 22-23) essay, *Texture, Text and Context*, in *Interpreting Folklore*. In Dolby Stahl's adaptation, Style (i.e. linguistic content embodying cultural or private allusions, including communal folklore - culture - and private allusions - personalore), equates to Dundes' Texture; Type (essentially plot and theme) equates to Text in Dundes; while Dolby Stahl's term Discourse equates to Context in Dundes, and refers to the context perceived by the interpreter within the interpretive context, including the rhetorical or situational factors that move the story along or frame it.

Stahl comments that the analytical or interpretive approach will reflect the researcher's cumulative experience and effectively be a composite scheme drawing on many analytical schemes tried out, rejected or adapted. Stahl's approach is effectively a synthesis of aspects of a number of the analytical approaches outlined in 2.2.1, selected from her experience of analysis because they meet her purposes in the interpretation of personal narrative.

The various sections of 2.2.1 represent a 'toolkit', in some respects broader than Stahl's in that these tools are also required in the analysis of texts other

than personal narratives. However, the manner in which her analysis strategy is laid out has features in common with the *modus operandi* for this study, which is outlined in the Methodology section at the beginning of Part Two. This lays out the practical stages in approaching, assessing, analysing and interpreting texts, including marshalling and selecting the relevant tools from the toolkit.

E. Analytical Approach: Discursive Psychology

Jerome Bruner (1990) approaches narrative from the perspective of psychology, and emphasises the importance of social interaction and culture in the mediation and communication of meaning. Narrative lies at the heart of this whole process. According to Bruner's view, reality is constructed through narrative.

Bruner advocates an interpretive approach to the study of meaning. He argues that in the fragmentation that has taken place in psychology, much emphasis has been placed on information and computation in the manner of a positivist social science model, while the historical, interpretive approach to cultural psychology, including the cultural shaping of message-making, has been underplayed.

Bruner makes several references to John Austin's (1962) *How to do things with words* and Speech-Act theory, which has developed from it, indicating the close link between saying and doing, between speech and action (see also section G on Pragmatics). Bruner shows that all action is situated in a cultural setting, and argues that it is culture and the search for meaning that shapes human life and the human mind.

Bruner suggests that 'folk psychology', that is, the system by which people organise their knowledge about, and transactions with the social world, is based on narrative. He goes on to explore the characteristics and prime significance of narrative in respect of acquisition and transfer of meaning.

He makes the point that language, which derives from culture, shapes the structure and coherence of understanding.

Bruner (1990: 47-50) enumerates and explores four essential properties of narrative, which are also useful analytical concepts. They are:

1. It exhibits inherent sequentiality.
2. Narrative can be 'real' or 'imaginary', without loss of power.
3. It forges links between the exceptional and the ordinary.
4. It possesses 'dramatic' quality.

In respect of this fourth property, Bruner makes reference to Burke's (1945) discussion of 'dramatism'. Burke suggests that well-formed stories must possess a 'pentad' of components, namely, an Actor, Action, a Goal, a Scene, an Instrument - plus Trouble (an imbalance between any of the first five elements). Burke's 'pentad' can function as an investigative approach on the lines of Hymes' SPEAKING model (see section C on the Ethnography of Communication) and Labov's components of narrative (see section D on Narrative Analysis).

There is also a parallel between Burke's concept of Trouble and Grice's implicature (see section G on Speech-Act Theory and Pragmatics) arising from non-observance of one or more of the conversational maxims, and also 'complicating action' in respect of Labov's components of narrative (see section D on Narrative Analysis). All serve to develop the narrative.

Bruner (1990: 77), further discussing this fourth point, sees narrative as a means for emphasising human action, effectively adding 'agentivity' – 'action directed by goals controlled by agents'.

In respect of the third point above, Bruner indicates that narrative requires sensitivity to what is canonical (normal or permissible in a given social context), and what is not, in human interaction. Further, narrative implies a narrator's perspective or voice.

In the chapter on Autobiography and Self, Bruner indicates that Self (or identity) is located in a cultural and historic situation and thus can be regarded as socially constructed. The importance of narrative is again stressed in terms of how Self (or identity) is constructed

F. Core Concept and Analytical Approach: Performance

Richard Bauman (1992: 41) provides the following definition of performance, which, along with Coupland's (2007: 146) distinction between 'high' and 'mundane' performance, helps set the parameters of this study in respect of performative texts. According to Bauman, performance is:

A mode of communicative behavior and a type of communicative events. While the term may be employed in an aesthetically neutral sense to designate the actual conduct of communication (as opposed to the potential for communicative action), performance usually suggests an aesthetically marked and heightened mode of communication, framed in special way and put on display for an audience. The analysis of performance – indeed the very conduct of performance – highlights the social, cultural and aesthetic dimensions of the communicative process.

Bauman's definition is broad: it does not restrict performance to public events such as theatre or public entertainments (though these are very typical examples of it) but could also include performative elements in everyday life. Thus personal narrative, typically delivered orally, would certainly qualify as performance. Bauman (1977: 26) specifically makes point, making reference to Labov's (1972) analyses of narrative in *Language in the Inner City*. Bauman (1977: 28) refers to the more formal performance contexts as 'cultural performance' but draws attention to the continuity between these and the 'spontaneous, unscheduled, optional performance contexts of everyday life.'

The definition could arguably include everyday conversation too (insofar as it is performed, or enacted), though ordinary conversation would not satisfy all the criteria, or rather typical characteristics, that Bauman attributes to performance.

Bauman (1992: 46) stresses that performance, like all communication, is socially situated and made meaningful within defined situational contexts. For Bauman, performance is typically scheduled, temporally bounded, spatially bounded and programmed, having a sequence and structure.

Further, Bauman indicates that performance typically refers to co-ordinated public occasions, open to view by an audience. These occasions are of heightened intensity, and available for the enhancement of experience through the qualities of the performative display.

Hymes (1975: 18) also regards an audience as an important factor in performance. His definition of performance is 'cultural behaviour for which a person assumes responsibility for an audience'.

Bauman (1977: 11) too takes up the point of the assumption of responsibility to an audience:

Performance involves on the part of the performer an assumption of accountability to an audience for the way in which communication is carried out, above and beyond its referential context.

Formal public performances (e.g. cabaret, radio and television work, drama) clearly satisfy Bauman's criteria in every respect. Personal narratives are also sufficiently explicit performance events to satisfy the criteria – with minor qualification. Personal narratives may not be scheduled long in advance of their performance but they are nevertheless noticeably and qualitatively different from ordinary, everyday conversation. They are certainly temporally and spatially bounded. They certainly have a sequence and structure. Although they are not usually fully co-ordinated public occasions there is nevertheless an audience (though this might be just one person) and there are clear audience/participant roles. Personal narrative performances are certainly of heightened intensity in relation to normal everyday conversation.

For these reasons, personal narrative qualifies for inclusion in the investigative part of this study but everyday conversation does not as it fails

to satisfy Bauman's characteristics of performance to a sufficient degree and consequently corresponds to 'mundane' performance in Coupland's terms.

Another highly significant aspect of Bauman's conception of performance (1977: 3) is that he considers that performance as a 'mode of speaking' and further develops this concept (1992: 43): 'Performance is a specially marked mode of action, one that sets up or represents a special interpretive frame within which the act of communication is to be understood.'

'Frame' is a concept proposed and explored by Bateson's (1972) paper *A Theory of Play and Fantasy*, first published in 1954 and developed by Goffman (1971 and 1986) to denote a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', a concept proposed by Erving Goffman (1986: 40 et seq.) to denote the sign (e.g. a word, phrase or gesture) indicating a change of mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

In utilising these concepts, Bauman makes an extremely important link to the work of a number of other eminent scholars such as John Austin (1962), who explores speaking as a mode of action, and Erving Goffman (1971) and Dell Hymes (1962), who have developed the concept of speech as an integral part of socially situated, socially contextualised behaviour. For Goffman and Hymes, speaking is central to meaning making in general and to the construction of identity.

Bauman suggests that there are social interactional organising principles that govern the conduct of performance. These differ from community to community, as does the degree of specialisation required on the part of the speaker/performer. He also stresses the 'emergent' character of performance, that is, its creative, developmental aspect.

Although Bauman's emphasis is on the spoken word, Bauman (1992: 42) compares the relation between the script and the rendition in respect of

classical theatre and folkloric performance. In the former, the script tends to have primary authority, whereas in the case of folkloric performance, the rendition, or enactment, has primary authority. In ethnopoetics transcription of the spoken word is a central concern but in traditional literary examples, this concern is reversed. Plays, film scripts and dialogue in novels are obviously concerned with performance and are performative in nature. However, in the case of written performance texts, performance is potential and implicit rather than physically enacted and explicit.

Not all written texts are performative in this sense but written narrative texts would still qualify for analysis in this study from the perspective of narrative, by virtue of their narrative quality, regardless of performative aspects.

Both Bauman (1992: 43) and Coupland (2007: 146) draw critical attention to Chomsky's (1965) distinction between 'linguistic competence' (knowledge of the grammatical system and the vocabulary of a language) and 'linguistic performance' (the speaking of the language). Chomsky's distinction parallels the earlier distinction of de Saussure (1916) between 'la langue' (the patterns of language use) and 'la parole' (the sounds of the language). Chomsky's marked emphasis on 'linguistic competence' tended to ignore the social dimension of language in use, that is, knowing how to use the language in context. Both Bauman and Coupland endorse Dell Hymes' (1962: 1986: vii) broader and more balanced concept of 'linguistic competence'. According to Hymes, social function gives shape to linguistic form, and language has social as well as referential meaning. Hymes' concept of 'communicative competence' embraces the range of knowledge and abilities that enable one to speak in socially appropriate ways. This includes grammatical knowledge but also how to use the language appropriately in context. Bauman comments that, from the perspective of 'communicative competence', performance assumes at least parity with grammatical knowledge, and that performance is thus to be regarded an accomplishment.

Performance as defined and explained in this section provides both a useful conceptual framework and an investigative method in respect of performative texts in Wenglish.

G. Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory

This group of approaches functions typically and optimally at the more detailed, 'micro' level of individual words and sentences. They are the 'fine chisels' of the toolkit, which can be used to explore in detail how the text itself functions.

Pragmatics is a discourse analytical approach closely associated with Speech Act theory. It is concerned with the study of the meaning of utterances in specific contexts of use, generally more than is explicitly said. The original theoretical concepts underpinning this form of discourse analysis derive from John Austin's (1962) *How to do things with words*, which John Searle (1969) develops further in his theory of speech acts. Austin views language as action: in saying, we not only communicate information and ideas but also bring about change in the social environment. Such utterances are thus performative in nature.

Austin differentiates between locution (the words used in an utterance), illocution (the force or intention of the speaker behind the utterance) and perlocution (the effect achieved in the hearer).

Austin's work, while providing an analytical approach to language (or text) in its own right, is most significant in providing a solid philosophical foundation to the concept that saying is doing and thus performative in nature. Austin establishes a clear link between saying and doing, between saying and bringing about effect in the social environment. This relationship is a cornerstone of all the discourse analytical techniques outlined in 2.2.1.

The work of Grice (1975) is also significant in pragmatics. Grice's notion of a co-operative principle between speakers in conversation, and his four Conversational Maxims (be informative, truthful, relevant and clear) are useful concepts in discourse analysis, as is the notion of conversational

implicature, which arises from the non-observance of one or more of these maxims during conversation. An example of this would be inference arising from the socially situated context of the conversation or linguistic interaction in question.

Implicature, arising from non-observance of one or more of the maxims, serves to complicate and develop the conversation or narrative. The concept echoes Burke's (see discussion under section E on Discursive Psychology) notion of Trouble in respect of narrative, and Labov's 'complicating action', outlined in section D on Narrative Analysis.

Grice's concepts provide another way to approach text, which can be useful in the detailed analysis of conversation at what might be termed a 'micro' level. However, such analysis can be of limited use if attempting to relate the text and the analysis to broader social and cultural context.

In developing Relevance Theory as a particular approach in pragmatics, Dan Sperber's starting point is Grice's Conversational Maxims. Sperber (1995: 27) proposes two models of communication, a coding/decoding mode and an inferential mode. In the ostensive-inferential mode of communication, the contextual effect of a verbal (or indeed non-verbal) interaction is essential to the comprehension process and thus to relevance.

Sperber (1995: 163) indicates the importance of 'stimuli' in the ostensive-inferential model of communication. For Sperber, a 'stimulus' is here any form of intentional device (e.g. facial expression, tone of voice, a physical action, use of an artifact) that on the one hand attracts attention but on the other hand is in itself irrelevant unless treated as evidence of the communicator's intentions. The stimulus thus acts as a focus of shared assumption and inference between communicator and recipient of the communication and functions something like a marker or key.

In the postface, Sperber (1995: 260-1) summarises Relevance Theory in two principles, the first cognitive, the second communicative:

1. Human cognition tends to be geared to the maximisation of relevance.
2. Every act of ostensive-inferential communication communicates a presumption of its own optimal relevance.

Fairclough (1995: 134) underlines this point indicating that both pragmatics and conversation analysis excel at moment-by-moment explication of how participants produce and interpret texts. While acknowledging the importance of these two forms of discourse analytical approach, Fairclough contrasts the much broader scope of critical discourse analysis (CDA). In relation to discourse practice (the production, distribution and consumption of a text), CDA focuses on the relationship between the discourse event (instance of language use, analysed as text) and the broader social and cultural contexts. From the experience of pilot work for this study, the 'micro' level analysis typified by pragmatics and conversation analysis can be productive in certain contexts.

However, the broader approaches of CDA and performance-centred analysis in general yield more far-reaching results in the context of the type of texts considered in this study.

In outlining approaches to language investigation, Roman Jakobson (1960) identifies 6 functions of language:

1. Referential: conveys information
2. Expressive: describes feelings of the speaker
3. Conative: attempts to stimulate some form of behaviour on the part of the receiver of the message
4. Phatic: builds a relationship between both parties in a conversation
5. Metalingual: referencing/orientating function in respect of the context/code of linguistic use
6. Poetic: focuses on the text itself, independent of referential, factual context

Jakobson's functions of language provide another useful investigative and descriptive approach to language.

H. Analytical Approach: Interactional Sociolinguistics / Dramaturgical Analysis

The work of Erving Goffman stands out prominently in this approach to discourse analysis. Goffman coined the sociological term 'dramaturgy' and developed the related concepts and terminology in his highly influential book *The Presentation of Self in Everyday Life* (1971) first published in 1959. In this important work, Goffman develops the analogy of everyday life as a theatrical performance, using illustrative material drawn from a variety of sources, but particularly his own research of the crofting community in Shetland, undertaken in the manner of a detailed social anthropological observation. The fact that reference to Goffman's work is made in most discourse analytical approaches bears testimony to its relevance and applicability.

Goffman freely admits that the idea of everyday life as performance is by no means new (cf Shakespeare's 'All the world's a stage, and all the men and women merely players' (19)). However, while acknowledging that the analogy cannot be absolutely precise, Goffman develops it in coherent sociological terms, and in so doing develops a coherent framework for understanding and interpreting human social interaction.

Goffman's work has many points of contact with that of Bauman and Hymes, notably that performance is a situated, contextualised form of human communication. A number of key analytical concepts are proposed or developed by Goffman (1986), notably 'frame' (1986: 21 et seq.) and 'keying' (1986: 40 et seq.). As mentioned in section F, 'frame' denotes a defined interpretive context or category of communication. By interpretive context is meant a social situation, with parameters and expectations in respect of behaviour, such as a courtroom, a restaurant, a bus, a job interview, an office, a recitation, a stage play, and so on). By extension, frame can be conceived as visual, structural and/or ideological. Shifts between frames are

indicated, or marked, by 'keying', that is, use of a sign (e.g. a word, phrase or gesture) indicating a change of mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

Other key analytical concepts proposed by Goffman include spatial divisions for performance, notably the differentiation between front and back regions (1971: 109 et seq.), the former denoting the time-space bounded area where performance takes place, the latter a backstage area where behaviour is often stark contrast to front-stage performance. Goffman demonstrates how front and back can sometimes shift according to circumstance, bringing corresponding changes in the nature of performance by the actors, including marked differences in their forms of presentation and communication.

Bauman's (1992: 45) situational markers of setting (e.g. a raised stage, a proscenium arch, altar, costumes, backdrops) function in a similar way, particularly in respect defining the setting for 'high' performance. Indeed, Bauman also proposes that situational markers can be temporal (e.g. seasonal markers) as well as spatial.

Goffman also considers performance by teams (1971: 83 et seq.), and how consistency in performance is maintained. He examines how circumstances can sometimes alter team dynamics, bringing about realignments. The question of who constitutes the audience(s) is another very interesting and relevant area of discussion.

Goffman also discusses how characters and roles are built up and communicated. There is an interesting discussion of the significance of impression management (1971: 203 et seq.) and ways in which actors can sometimes intentionally or unintentionally act out of character to achieve particular effects (1971: 166 et seq.).

Goffman's approach to interactional sociolinguistics has much common ground with the forms of analysis proposed by Bauman and Hymes.

I. Analytical approach: Conversation Analysis

Conversation analysis is another important branch of discourse analysis. It arose in the field of ethnomethodology, a sociological approach to language in action. The work of Sacks, Schegloff and Jefferson (1974) dominates this approach, which has focused on the detailed analysis of ordinary conversation in order to investigate patterns of, for example, turn-taking, openings and closings, showing agreement and disagreement, topic management and shift, inference, and so on. This form of discourse analysis works well at the 'micro' level of exchanges between participants but, like pragmatics, tends not to relate the text or the analysis to broader societal and cultural contexts.

John Gumperz (1986, 1992), who worked with Dell Hymes in developing the *Ethnography of Communication*, has also made an important contribution to Conversation Analysis. Gumperz's approach is concerned with how the social and interactional context, and the culture of the speakers, influence the way they transfer meaning, make conversational inferences and interpret verbal or non-verbal signs known as contextualisation cues.

The work of Gumperz has links with Grice's (1975) notion of conversational implicature and the four maxims of co-operation in conversation (see section G). There are also clear parallels between Gumperz' contextualisation cues and the concept of 'keying' developed by Goffman (1986) and used by Bauman (1977). Indeed, Gumperz's approach could equally be placed in section H on Interactional Sociolinguistics or section C on the *Ethnography of Communication*, underlining the interrelatedness of these discourse analytical approaches.

Although everyday conversation is not included in the investigative work in Part Two, some of the principles of conversation analysis can be applied to dialogues in novels and to narrative and performance texts in general. On the other hand, the 'classic' analyses by Sacks, Schegloff and Jefferson focus in great detail on one particular aspect of conversation, and in this

respect conversation analysis is not as relevant to this study as some of the other forms of discourse analysis outlined in 2.2.1.

Jefferson's (see Atkinson and Heritage in Jaworski and Coupland (2006: 158-165)) notation system for transcription arose in the context of conversation analysis. This system – with some individual variations – has become widely accepted as a standard method for transcribing oral texts, and is used for transcriptions of oral text in Part Two of this study. The method has certain parallels with the notation of music.

The focus and approach of Deborah Tannen's work differs from the 'classical' conversation analysis of Sacks, Schegloff and Jefferson (1974), in that it draws on concepts that are more usually associated with the ethnography of communication and interactional sociolinguistics. Notably, she makes use of Erving Goffman's (1971, 1986) concepts of frame (interpretive context of speech) and footing (alignment participants adopt in conversation in order to manage the production or reception of an utterance). Deborah Tannen's work is of particular interest in that she synthesises and combines analytical concepts from different discourse analytical traditions in order to meet her purposes.

J. Analytical Approach: Critical Discourse Analysis (CDA)

CDA is that branch of discourse analysis that is most concerned with ideologies and relations of power as expressed in discourse. It is most closely associated with the work of Norman Fairclough (1992, 1995) and typically involves analysis which aims to deconstruct discourse and reveal concepts, view and beliefs that have become 'naturalised' by speakers. This form of discourse analysis is by far the most politically motivated in that its primary concern is how language both constructs, and is constructed by ideology.

Fairclough sees CDA as an analysis of ideology:

I view social institutions as containing diverse 'ideological-discourse formations' (IDFs) associated with different groups within the institution. There is usually one IDF which is clearly

dominant....Institutional subjects are constructed, in accordance with the norms of an IDF, in subject positions whose ideological underpinning they may be unaware of. A characteristic of a dominant IDF is the capacity to 'naturalise' ideologies, i.e., to win acceptance for them as non-ideological 'common sense'. It is argued that the orderliness of interactions depends in part upon such naturalised ideologies. To denaturalise them is the objective of a discourse analysis which adopts 'critical' goals. I suggest that denaturalisation involves showing how social structures determine properties of discourse, and how discourse in turn determines social structure.' (Fairclough 1995: 27)

CDA is one of the most powerful, far-reaching and profound forms of analysis outlined in this section. While it is undertaken from the text, it attempts to penetrate the ideologies that underlie the text itself. Through CDA it is possible to glimpse and understand the ideologies, the attitudes and beliefs as manifested in the text. Fairclough (1992: 42-3) differentiates between critical and descriptive goals in discourse analysis. In CDA the emphasis is very much on explanation and critical interpretation of the text as opposed to neutral description.

There is no heuristic model as such for CDA, but Fairclough's (1995: 133-135) description and modus operandi outlined below serve as practical guidelines for carrying out CDA. CDA implies a critical awareness of language as used in the text and the ideological concepts that are being expressed through that use of language.

Fairclough (1995: 133) describes CDA as a three dimensional analytical framework. Each discourse event (instance of language use, analysed as text) has three dimensions:

1. It is a spoken or written language text.
2. It is an instance of discourse practice, involving the production, interpretation and consumption of text
3. It is a piece of social practice

In CDA, these three perspectives are complementary ways of analysing a complex social event.

The analysis at the level of text looks at what Fairclough calls 'the ideational, interpersonal and textual' meanings of the text, which cover, respectively, the way in which the world is represented and made meaningful in the text, the constitution of participants' identities and the relationships between participants, and the relationship between 'given' versus 'new', 'foregrounded' versus 'backgrounded' components.

At the level of 'discourse practice' (i.e. the production, interpretation and consumption of text), Fairclough identifies two elements for analysis: the detailed moment-by-moment explication of what is going on between participants in the texts (covered in pragmatics and conversation analysis) and also how the 'discourse event' (the instance of language use, analysed as text) relates to wider social and cultural factors.

At the level of social practice, each socially situated and contextualised discourse event is considered in relation to social organisation and the wider societal and cultural context. Fairclough indicates that ideological considerations may occur at all three levels.

PART TWO

ANALYSIS OF WENGLISH TEXTS

SECTION 1 - METHOD AND RATIONALE OF RESEARCH

1. CONTEXT

With the advance of the process of devolution in the latter half of the 20th century, and particularly since the creation of the Welsh Assembly, much emphasis has rightly been placed on the use, role and status of the Welsh language in all aspects of life in Wales. In contrast, the distinctive dialect forms of English spoken in Wales have received little or no official attention. Considered both as a group of related geographical and social dialects across the South Wales Valleys and a continuum of speech ranging from lightly South Wales accented English with just a few non-standard forms to forms of speech containing many variations from Standard English in terms of grammar and vocabulary, Wenglish has possibly upwards of a million speakers, more than double the number of Welsh speakers in Wales. There is a considerable body of literature and performance material - both formal and informal - which either incorporates Wenglish or is entirely in Wenglish. Wenglish continues to be a vigorous and productive medium for narrative and performance and furthermore, it is without doubt an integral component of the cultural identity of the South Wales Valleys. For all of these reasons, literary and performance material in Wenglish merits further academic attention.

This study is set in the general academic and interpretive context of Literary Folkloristics, an analytical approach associated with research undertaken at the University of Indiana and most particularly with Sandra Dolby Stahl (1989), whose work is primarily concerned with the interpretation of personal narratives. However this study also considers excerpts from formal performance and written literary material and accordingly a wider toolkit of analytical techniques was required.

As mentioned in the Introduction to Part One, Folkloristics as a more general discipline is closely associated with Alan Dundes (1978, 1980). Dundes advocates that the material of the 'lore' (i.e. cultural productions, and in relation to this study, formal and informal literary output) should be set in the social and cultural context of the 'folk'. Further, Dundes (1980: 6-7) extends and modernises the definition of 'folk' beyond peasant peoples living in rural locations, often with historical connotations, to refer to two or more persons who share any factor in common. The linking factors may vary but the group will have a common core of traditions which it will call its own and which help the group to have a sense of identity. With this more flexible definition, the cultural output of modern urban or peri-urban societies, and/or particular sections of them, can legitimately be considered for investigation. Dundes (1980: vii-ix) also indicates that folkloristic investigation can be interpretive rather than merely descriptive.

The notion of shared cultural background is also found in Simon Bronner's work (1986: 19-22). Bronner's primary sphere of interest is material culture, though his approach may be applied to all forms of cultural output. Bronner proposes an analytical perspective which he terms 'praxis', a term used by Aristotle to denote activities that mark one's political and ethical life. According to Bronner, praxis denotes activity resulting in the production and consumption of an object (material or literary). Bronner points out that both material and literary production and consumption are linked to our social lives and are thus set in a social context. For Bronner, the objective in a study of praxis is to seek things that connect producers and consumers in a common social setting. Thus cultural practices and processes can be seen to symbolise and express socially shared ways of understanding within a society or community. To take this a step further, cultural output reflects and expresses the characteristics, concerns and preoccupations of the society or community which produces it. Thus the object of investigation in this study is the 'lore' (here examples of the formal and informal literature) of the 'folk' (the people / communities of the South Wales Valleys). In the context of Dundes' definition of the folk sharing common traditions, understandings and identity, and also Bronner's notion of shared cultural background between producers

and consumers, the formal and informal literary output of the Valleys communities will reflect and express some of the shared characteristics, values, concerns and preoccupations of those communities.

Language in Use, Narrative and Performance are extremely broad, multidisciplinary fields and a huge volume of research has been undertaken on each of the three topics. The second part of the literature review (Part One, 2.2.1, Sections A to J) takes the form of a selective overview of studies which provide a conceptual framework and also support a practical method - or more accurately a bundle of related methods in the manner of a 'toolkit' - for use in the analytical, investigative part of this study.

2. DEFINING THE STUDY

During the period of background research, three related issues needed to be clarified, namely the framing of provisional research questions, the selection of appropriate research methods and texts for analysis. Having made tentative progress on these points, it was extremely helpful to undertake a pilot study to assess the viability of the intended approach. Accordingly, the research procedure was piloted in 2008 in respect of two very different texts, one oral (Ryan Davies' cabaret performance *Ryan at the Rank*, recorded in Swansea in 1975) and one written ('The Rugby Star and the Saint', from David Jandrell's (2004) *Welsh Valleys Humour*). Both texts were relatively short - some 430 and 291 words respectively – fairly typical for detailed textual and discourse analysis. The pilot study was particularly useful in gauging what was practically involved in applying textual and discourse analytical methods, and also in gaining an indication of the type, length and number of texts that would need to be analysed in order to provide useful results.

As a preliminary to undertaking the pilot, analytical templates or 'cue sheets' were drawn up in order to help note some of the main themes anticipated in the texts, together with the core concepts, investigative approaches and heuristic models outlined in the second part of the literature review (Part One,

2.2.1). The templates worked well in the pilot. One or two minor modifications and additions were introduced based on that experience. Some further additions in terms of themes were made during the course of undertaking the analyses. Analytical Template 1 (see Appendix 3.1) relates to textual analysis and comprises a list of features to be assessed quantitatively and discursively in respect of each text. This combines simple textual analysis with a more general assessment of the main themes occurring in the texts. The purpose of Analytical Template 1 is to generate a profile of each text both linguistically (e.g. the frequency of non-standard vocabulary, grammatical and phonological features), and thematically. Analytical Template 1 permitted basic background and contextual data concerning each text to be built up in a consistent, structured manner. Analytical Template 2 (see Appendix 3.2) is effectively a summary of the core concepts, the discourse analytical approaches and associated investigative models. This template makes a direct link between the conceptual approaches outlined in the second part of the literature review (Part One 2.2.1) and the texts to be analysed. Analytical Template 2 facilitates a consistent structured approach to analysing the texts, and also allows for several forms of discourse analysis to be brought into play, if appropriate.

The experience of the pilot study also helped greatly in formulating the following provisional research questions, which, on the basis of subsequent analytical work, were expanded and refined (see p.8).

The pilot study was useful in confirming that the various textual and discourse analytical methods included in the incipient 'toolkit', were relevant and valid for the type of approach envisaged. As stated, the analytical methods were related directly to the conceptual framework for the study covered in the second part of the literature review. The investigative method has essentially been to apply a range of textual and discourse analysis techniques to selected texts.

3. PRACTICAL RESEARCH PROCEDURE

a) Modus Operandi

Stage 1 involved drawing up a brief note on the background of each selected excerpt, including notes on the author / performer and the context. Then textual analysis of the excerpt was undertaken using Analytical Template 1. This analysis provided a structured overview of the characteristics and content of each excerpt in terms of linguistic features and thematic material.

Stage 2 entailed a detailed consideration of each selected excerpt in the light of each of the various discourse analytical methods listed on Analytical Template 2, and undertaking analysis of each excerpt according to the methods applicable to that text. A written note of the analysis of each excerpt was made in standard sequence and format. In most cases, several different discourse analytical methods were relevant. Using several different but complimentary discourse analytical techniques, it was possible to generate a considerable depth of interpretive material in respect of each text. It was useful to order texts into numbered lines for ease of reference.

The notes covering Stages 1 and 2 averaged approximately 4,500 words per individual analysis. Twenty-five such analyses have been undertaken in total in respect of nine literary excerpts, seven formal performance excerpts and nine personal narratives. These analyses constitute the major part of the original investigative research in respect of this project and also the basis for addressing the research questions. The notes of a typical analysis – that of the excerpt from the film *Grand Slam* – may be referred to at Appendix 3.3. Results and insights are written up and summarised in Part Two, using the first four research questions as headings, while insights arising from the analytical work are ‘road tested’ in new creative work in Wenglish in Part Three.

Stage 3 entailed the collation of results and insights of the analyses into a handy summary form using interpretive grids (see Appendices 4.1, 4.2, 4.3

and 4.4). These were devised to provide quick and easy reference to themes occurring in the texts and to the analytical methods used.

Stage 4 involved the interpretation of results, both on the interpretive grids and in individual analyses, in order to address the research questions.

Stage 5 corresponded to the writing up of the research in Part 2 of the thesis, using the Research Questions as headings and arranging the material in order to address these questions.

Stage 6 was the practical application of insights arising from the analytical work in experimental creative work as Practice-as-Research in Part Three. Research Question 5 is a critical reflection on this experience.

Essentially, the *modus operandi* has been to select appropriate analytical tools according to the nature of each text. Linguistic and thematic analysis using Analytical Template 1 has been relevant for all texts. However, not all the techniques of discourse analysis summarised on Analytical Template 2 are applicable to all texts. For example, narrative texts in general call for the narrative analytical approaches of Labov and Hymes but may also be susceptible to other forms of discourse analysis. They may well contain performative aspects and so tools relating to Pragmatics or Dramaturgical Analysis may be relevant. Narratives may also contain ideological issues and so Critical Discourse Analysis would be appropriate. In all cases, the approach has been to use the most appropriate tools to analyse each text in the light of the research questions.

b) Fieldwork, Transcription and Interviews with Authors/Performers

The personal narratives category required preliminary fieldwork in the form of recording sessions with narrators. A briefing note for narrators may be found at Appendix 9.1. The personal narratives and formal performance texts, all oral material, required transcription prior to analysis.

Interviews were also undertaken with five authors / performers (Meic Stephens, Catrin Dafydd, Don Llewellyn, John Edwards and David Jandrell) in order to gain further background information and to receive feedback on the analysis undertaken of their work. A discussion guide for these interviews may be found at Appendix 9.2.

4. SELECTION OF TEXTS

Following the pilot study it was envisaged that it would be necessary to compile a listing, or 'canon' of Wenglish texts from which to make the selection of texts for analysis. Discourse analysis typically considers short texts in detail so as to yield depth and richness in interpretation. The process of selection was therefore crucial. Following the experience of the pilot study, three categories of text were identified as relevant in respect of addressing the research questions and generating insights for new creative work in dialect. These were literary texts (including plays, short stories and novels), formal performance texts (such as cabaret, stage performances, radio, television and films) and 'everyday' performance texts in the form of personal narratives. In respect of the oral material (formal performance and personal narrative texts), all transcription was undertaken according to the conventions of Jefferson's method (see Atkinson and Heritage in Jaworski and Coupland (2006: 158-165)), adapted and simplified according to Bauman's (1986) usage.

Having identified the categories of text for consideration, the selection process then involved four distinct steps: first, compiling a long list; secondly reducing this to a short list; thirdly, refining this to a select list; and fourthly selecting specific excerpts from the select list for the purposes of detailed analysis. Each of these steps permitted the texts to be viewed in increasingly greater detail and focus in relation to the research questions and in order to generate insights for new creative work.

Experience of the pilot study suggested that around six texts in each of the three categories (literary, formal performance and personal narratives) would

be optimal: easily adequate to yield a sufficient richness of interpretive material while still remaining feasible in terms of time and effort required. In the event, nine literary excerpts, seven formal performance excerpts and nine personal narratives were selected – twenty-five in total.

a) Compiling a ‘long list’ of relevant texts

In compiling the long list, the net was cast fairly wide in order to include as many potential texts as possible. The criteria adopted for selecting texts – whether oral or written – were that the author or performer must have been born in, or lived in, or been associated with the South Wales Valleys area; that the themes of the text should relate to the Valleys area; and that the text should contain at least some non-standard forms (e.g. vocabulary, grammar, accent, intonation).

The first step in the process of selecting texts for analysis involved drawing up a ‘long list’ or ‘canon’ of Wenglish literature, from which in turn a short list, select list and final selection of texts for analysis could be made. The long list was compiled solely with this practical purpose in mind, and though it needed to be reasonably comprehensive, it was not intended as an exhaustive listing of potential texts. Nevertheless, the compilation of a list of texts featuring non-standard English was in itself an interesting by-product of this study. In particular, the ‘canon’ of literary texts may well be of wider interest as a reference resource. While several listings of Anglo-Welsh literature exist, these have been compiled largely from a literary standpoint. This listing has been compiled primarily from a linguistic standpoint, that is, the inclusion and use of non-standard (Wenglish) linguistic forms. (See Appendix 5.1 for the long list), and Research Question 1 for a brief discursive overview).

For literary texts, the practical process of drawing up the long list involved a systematic search through relevant existing listings, notably *The Oxford Companion to the Literature of Wales* (1986), compiled and edited by Meic Stephens, and lists of writers on the Academi, BBC Arts, Go Britannia,

Famous Welsh and other websites. The search yielded sixty-seven authors and almost 350 works. Although the 'trawl' was systematic, there are no doubt other eligible authors who do not appear in these listings. However, the long list was already more than adequate as a basis for making further selections.

In respect of formal performance texts, twenty-nine performers/authors and some ninety possible works were identified. There is an enormous volume of material in this category so the identified authors/performers and works are far from an exhaustive listing.

The long list in respect of the personal narratives category was more open-ended in that it consists of archive material and recordings to be made especially for the purpose of analysis. Some seven possible archive sources were identified, each potentially containing a large volume of relevant material.

It was always the intention to record new personal narratives especially for the purposes of analysis, to be undertaken with respondents from across the South Wales Valleys area broadly reflecting geographical, age and gender differences. However, the selection of narrators was left open at the 'long list' stage.

b) Reducing the long list to a short list

Having cast the net wide in compiling the long list, the next step involved reducing this to a 'short list.' At this point an important issue, which had implications for the research approach to be adopted, had to be addressed. The issue centred around whether to make a selection that was representative of the long list as a whole, or to tailor the selection more specifically to the end purposes of addressing the research questions but in particular to generating insights for new creative work. The second option was adopted as it was not the intention to chart the totality of Wenglish usage - this would in any case be beyond the scope of a study of this kind - rather to

look in detail at those instances and examples of usage that were likely to yield the most useful practical insights in respect of this study, including new creative work.

This orientation had implications for the next set of selection criteria:

1. Texts written (or spoken) largely in Standard English, with very minimal inclusion of non-standard forms (or accent features) should be rejected.
2. Priority to be given to texts largely or completely in the vernacular.
3. Texts where an interplay between Standard English and dialect is used to generate literary or rhetorical effects, should be included.
4. There should be an emphasis on more recent material.
5. The selection should include examples from the range of genres to be covered in the creative work as Practice-as-Research.

While the criteria provided focus and rationale, the selection process of course involved subjectivity. However, despite putting the emphasis on end use (as opposed to being representative of the totality of Wenglish use), the selection still remained broadly representative. In the light of the above criteria, authors and works on the long list were divided into three categories – Definite (Green), Possible (Amber) and Rejected (Red). (See long list at Appendix 5.1). There was ample material in the Green category to render recourse to the Amber category unnecessary. The Green category then formed the short list. The shortlisted texts are presented in tabular form at Appendix 5.2.

On the basis of this second wave of selection, twenty-one literary authors and over eighty works were shortlisted, including classic industrial novels by Alexander Cordell, Richard Llewellyn and Lewis Jones, modern prose by

Rachel Trezise, Catrin Dafydd and Meic Stephens, comedies by Frank Vickery, and the romantic novels of Iris Gower.

In respect of formal performance texts, fourteen performers/authors and twenty-eight works reached the shortlist, including the films *Grand Slam* and *Twin Town*, the television series *Belonging* and *Satellite City*, material by Ryan Davies, John Edwards and Max Boyce, and Trade Centre Wales' radio ads featuring Trevor.

In the personal narratives category, three archive sources were shortlisted, namely the South Wales Coalfield Collection at Swansea University, the British Library Oral History sound archive and the BBC Voices project (2004), plus new recordings to be made for the purpose.

c) Reducing the short list to a select list

The next step involved narrowing down and making a selection from within the short list of literary works and oral resources. The same selection criteria as in 4 b) were applied, this time to the short list and more stringently. The guiding principle was to focus on good examples of Wenglish in use, always having in mind the end purpose of answering the research questions and generating insights for new creative work. This involved further assessment of the short list through reading and listening. This process reduced the short list to a select list comprising eighteen authors and twenty-six works in respect of literary texts; and fourteen authors/performers and twenty-eight works (no change from short list) in respect of formal performance texts.

The personal narratives were initially left as per the short list, but on further consideration a decision was taken not to use archive material but rather purpose-recorded material only. The rationale for this approach was essentially one of control over the recordings and better comparability of results because of a similar approach. Further, while there is no doubt much potentially suitable archive material available, the selection process would be problematic for two main reasons, namely the sheer volume and variety of

material available, and the choice of stories and themes would have to be made by the researcher rather than the narrator.

It was thus decided to record a minimum of two narrators each from each broad geographical division of Wenglish: Western, Central and Eastern. The selection of respondents should ideally reflect a broad mix of narrators by age and gender. The choice of thematic material should be determined by the narrator and excerpts for analysis would then be selected from one or more stories told by each narrator.

The select list is presented at Appendix 5.3. Again, although the selection was made primarily with the end use of answering the research questions and generating insights for new creative work in mind, a good range of works in the literary and formal performance categories was included. In this way, the select list provided a fairly representative range of texts from which to make a final selection and which could be useful, where necessary, to contextualise and support the detailed analyses.

d) Final selection of texts

Having further narrowed down the short list to a select list, the next step involved identifying specific passages or excerpts for analysis. These excerpts were chosen as particularly interesting examples of Wenglish in use, reflecting some of the more important themes to emerge during research. These texts were identified as likely to be susceptible to productive analysis and thus to yielding useful, actionable results. Accordingly, nine literary excerpts (from seven works) and seven formal performance texts (by six authors/performers) were selected

The practical process of selection at this stage involved further detailed reading or listening to all the select list material, making notes and identifying some of the most interesting and promising excerpts in terms of language use and thematic exposition. In making this selection it was necessary at all

times to bear in mind that the purpose of the detailed analysis was to address the research questions and to yield actionable insights to inform and guide new creative work in Wenglish.

The excerpts could not be too lengthy for the practical reasons of time required for detailed analysis and the number of texts to be covered in the analysis as a whole. The texts analysed in Bauman (1986) and Dolby Stahl (1989) are generally short, often less than 1,000 words and rarely more than 2,000. The excerpt of Eden's speech selected for analysis in Coupland (2007:156-63) is around 200 words only. Thus from a novel, for example, the text selected for analysis could for convenience correspond to a chapter or scene, while from plays, radio, television and film, the selected excerpt could correspond to a scene, dialogue or interview. The average length of literary excerpts chosen for analysis was approximately 2,040 words, while for formal performance texts, the average is 920 words.

The final selection of personal narratives involved two stages: first a final selection of narrators to record personal narratives, and, secondly, having recorded the narrators, making a selection of excerpts for detailed analysis.

It must be emphasised that this is an interpretive study of specific narratives, not a quantitative survey of narratives representative of all Wenglish speakers. This would in any case be far beyond the scope of the study. The purpose of the analysis was to address the research questions and to generate insights on which to base new creative work. Nevertheless, in order to assist the selection process and at the same time ensure a mix of narrators, three criteria were applied: geography, age and gender. If approximately six personal narratives were required for analysis purposes (roughly the same number as for literary and formal performance texts), then there should be a roughly equal split between the three main geographical divisions of Wenglish (Western, Central and Eastern), a roughly equal split between males and females, and a mix reflecting narrators aged under 40, between 40 to 55 years of age and over 55 years of age.

A list of potential narrators (20), represented by their initials in the grid below, was drawn up. A summary grid, showing the divisions and coverage of the respective geographical, age and gender groups, was then drawn up.

Western	Central	Eastern	Male	Female	Age <40	Age 40-55	Age >55
JL				x			x
APE				x	x		
	RP		x			x	
	CC		x				x
		DJ	x			x	
		AT		x		x	

The narrators all readily agreed to take part in the research by providing narratives for recording and analysis. A number of substitutes were also identified in case any of the selected narrators would not be available for any reason during the proposed period of recording. However, these substitutes were not contacted and in the event did not need to be called upon.

The final selection of excerpts for analysis could only be made once the narrators had been interviewed. Narrators were all briefed informally as to the procedure and background of the research, and a short briefing sheet (Appendix 9.1) was drafted for reference. In each case, stories were selected for analysis on the basis of meeting the criteria of Dolby Stahl's (1989: 12) definition of personal narrative: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.' (1980: 12)

Stories selected for analysis should exhibit the three typical features of personal narrative identified by Dolby Stahl (1989: 15), namely having a dramatic narrative structure, a consistently implied assertion that the narrative is true, and that the teller is the story's main character (or observer/commentator). The final selection of texts is at Appendix 5.4, while a fairly detailed descriptive and contextual background to the selected excerpts is at Appendix 6.

SECTION 2 - RESULTS OF ANALYSIS

The purpose of Part Two, Section 2 is to address the first four research questions in the light of the results of original research. The research questions provide a framework in which to present the results, insights and hypotheses arising from the research, in particular the detailed analysis of selected texts.

Research Question 5 is based on critical reflection on the experience of Practice-as-Research (see Part Three), namely creative work directly informed by insights arising from the detailed analysis of texts. The Practice-as-Research component was included in order to complete the cycle of research by trying out the results of the analytical work.

RESEARCH QUESTION 1

What narrative and performance material in or featuring Wenglish currently exists and what are the characteristics of these texts?

Under this research question, two areas are covered: first a brief, discursive overview of the long list/short list or 'canon' of Wenglish literature; secondly, with reference to analysis undertaken on the final selection of texts, a Wenglish index, a typology for texts and a Matrix of Appeal, which have been devised to help understand the content, orientation and appeal of selected Wenglish texts. The thematic characteristics of the selected texts are dealt with under Research Question 2 while issues arising from the various methods of discourse analysis are covered under Question 3. A detailed contextual introduction to the final selection of texts for analysis and the authors/performers may be found at Appendix 6.

1. An overview of the range and scope of Wenglish literature

Although Wenglish (see definition in Part One, Section 1) has not generally been thought of as a literary and performance medium, there is in fact a wealth of literary and performance material which either incorporates elements of Wenglish or else is written or delivered entirely through the medium of Wenglish.

The compilation of a long list (see Appendix 5.1) of texts in order to provide a starting point for the selection of texts for detailed analysis (see the Methods section - Part Two, Section 1.4a) was effectively the compilation of an outline 'canon' of Wenglish literature. The listing was not intended to be exhaustive but nevertheless provides a useful point of reference.

In reducing the long list to a short list, selection criteria were applied (see the Methods section - Part Two, Section 1.4b), in order to eliminate material that did not incorporate Wenglish material at all, or only minimally. The short list (see Appendix 5.2) thus represents a shorter and more manageable 'working canon' of texts containing Wenglish material.

As stated in the Methods section, several listings of Anglo-Welsh literature exist but these have been compiled exclusively from a literary perspective. Listing in this study has been undertaken primarily from a linguistic standpoint, that is, the works included in the 'canon' should feature non-standard (Wenglish) linguistic forms. A 'canon' of Wenglish literature has never before been compiled in this way.

A large volume of cultural output in Wenglish is oral material, either of the formal performance kind (including television, radio, films, cabaret, stage shows and audio CDs) or more informal personal narratives, often forming a heightened part of everyday conversations. It follows that the vast majority of examples of this latter kind are unrecorded.

Bauman (1986: 1) makes a telling point regarding the way oral literature often tends to lie outside the mainstream of academic consideration.

'Scholars in literature departments operate within a frame of reference dominated by the canons of élite, written, Western literary traditions and texts, which tends to restrict consideration of oral literature...'

In this study equal emphasis is given to written literary works, formal performance material and personal narratives. The approach is democratic, one of function (of answering the research questions and providing insights for new creative work in Wenglish) and one of community identification: this is the lore of the folk, expressing shared values, beliefs and preoccupations.

There is a wealth of written literary material in Wenglish – far more than is generally considered to be the case. Some of these examples do indeed belong to the elite (wider) canon of English literature (e.g. *Under Milk Wood* and *The Outing* by Dylan Thomas and *Border Country* by Raymond Williams), though many are of primarily local or regional interest. Whatever their literary merits and status in terms of wider English literature, all these works together constitute a corpus of literature produced by authors who are part of the South Wales Valleys communities and the primary consumers of this literary output are members of those communities. This literary output reflects the beliefs, values and preoccupations of these communities. Following Dundes and Bronner, the lore of the folk is in effect the mirror of the community. The process of identifying the initial 'long list' of material in or featuring Wenglish, then reducing this to a short list, then a select list and making a final selection of texts for analysis, is described in the Methods section at the beginning of Part Two.

While attempts to include Welsh-accented speech in literary works can be found in Shakespeare (Fluellen in *Henry V* and Parson Evans in *The Merry Wives of Windsor*), there was little specifically written in dialect until Caradoc Evans, beginning with *My People* (1915). However, as Meic Stephens (1986: 147) points out, dialogue in Caradoc Evans' work is largely fictional as most of the people he was writing about would habitually have spoken Welsh.

Some use of dialect is made in the industrial novels of the 1930s, particularly in dialogues and to some extent in first person narratives. Richard Llewellyn's *How Green was my Valley* (1939), which reached a world audience not only as a novel but also through film adaptation, is a good example of this. However, in this work, dialect is presented through the lens of history in that the events narrated take place at the turn of the nineteenth and twentieth century: in the novel Keir Hardie is active in politics while Queen Victoria is still on the throne. The Wenglish is therefore as Llewellyn might have imagined the speech of that era to be and is probably coloured by 1930s usage. A further possible difficulty is that Llewellyn, though having Welsh parents, was born and brought up in London, and so was not a

resident of the Wenglish-speaking area. Nevertheless, the sheer reach and impact of this novel in presenting the South Wales Valleys to a world audience certainly qualifies Llewellyn's use of Wenglish as worthy of closer attention.

From the standpoint of the use of Wenglish, Lewis Jones' *Cwmardy* (1937) and *We Live* (1939) are less problematic. The novels were both written within twenty years of the historical events outlined in the novels and, furthermore, Lewis Jones was a native of the Valleys. He also had a practical understanding of coalmining and a natural sympathy with his own people. The Wenglish used in the dialogues in the novels is thus generally more accurate and realistic.

There is widespread use of Wenglish in dialogue in Alexander Cordell's novels, e.g. *Rape of the Fair Country* (1959), though the narrator part in these novels is very largely in Standard English. Like Richard Llewellyn, Cordell was not born or brought up in Wales. However, Cordell lived for many years in the Abergavenny area, and became a passionate supporter of things Welsh. Cordell's novels tell of events that took place well over a century before he was active as an author, and like Llewellyn, Cordell's use of Wenglish must also have been influenced by the type of Wenglish he heard during the 1950s and 1960s.

Raymond Williams, perhaps better known as an eminent cultural critic and academic, is also the writer of a number of fictional works, including the novel *Border Country* (1960). Williams was born and brought up in Pandy near Abergavenny, at the edge of the Wenglish-speaking area. His use of local dialect in dialogue is extensive and accurate and used to produce interesting literary effects. *Border Country* shares some important themes in common with the writing of Lewis Jones and Jack Jones (e.g. *Rhondda Roundabout* (1934) and *Black Parade* (1935), notably industrial, Trade Union and political activity, and the General Strike of 1926. Williams is an authoritative and accurate user of dialect and his writing tells of events during the era of his childhood and contemporaneous with publication.

Glyn Jones, a contemporary of Dylan Thomas and Vernon Watkins, wrote in a variety of genres, including poetry, short stories and novels but his novel *The Island of Apples* (1965) is generally considered to be his finest work. Dewi, the novel's central character, narrates in the first person. The narrative includes some non-standard material, mostly vocabulary, though as with other novels, there is a higher concentration of non-standard forms in the dialogues. Glyn Jones also provides a two-page 'Glossary of Welsh words and phrases and Anglo-Welsh dialect forms appearing in the text', indicating that he was conscious of using a form of language that varied from Standard English. *Island of Apples* functions well as a highly crafted, literary work, full of symbolism. From a linguistic point of view, an excerpt could have been included in the final selection for analysis.

Alun Richards' short stories such as those in the collections *Dai Country* and *The Former Miss Merthyr Tydfil and Other Stories* are also worthy of note. The stories, published in the 1970s cover various aspects of South Wales Valleys life, ranging from rugby to gents' toilets, and paint evocative sketches of characters and social outlook typical of the Valleys in the middle decades of the twentieth century. The narrative is in Standard English with Wenglish restricted to dialogues only.

In the field of poetry, many writers make use of Welsh themes, though most Anglo-Welsh poets use a highly crafted form of Standard English, rather than Wenglish. Dylan Thomas' contemporary Vernon Watkins is a good example of this approach. His writing often uses Welsh thematic material (e.g. *The Ballad of the Mari Lwyd*) but his poetry is in Standard English.

Of the mid and later twentieth century Anglo-Welsh poets, Dylan Thomas is perhaps the one who makes most use of non-standard forms to achieve literary effects. This also applies to his prose writing (e.g. dialogue in 1951 short story *The Outing*). His 1954 'Play for Voices' *Under Milk Wood* represents an extremely crafted, poetic version of Wenglish. Dylan Thomas' poetry is of course largely in perfectly Standard English but his phenomenal use of language and surreal imagery often contains Welsh themes and occasional non-standard usage.

Harri Webb's poetry has a strong nationalistic strain and includes the well-known *Synopsis of the Great Welsh Novel*, *Local Boy Makes Good* and *Ode to the Severn Bridge*, as well as *Colli Iaith* (in Welsh), all of which are included in the collection *Looking up England's Arsehole* (2000), edited by his friend and associate Meic Stephens. Harri Webb's primary audience was the ordinary people of South Wales, though his work in English, while almost exclusively on Welsh themes, is written in Standard English. There is little poetry in Wenglish though Mike Jenkins' *Graffiti Narratives* (1994) consists largely of poetry, while his *Coulda bin Summin* (2001) is a collection of poetry, also in Merthyr dialect.

From the 1980s, in parallel with the growth in momentum of political devolution and decentralisation. Wenglish has begun to emerge more clearly as a literary and performance medium in its own right. In terms of literary works, many later twentieth and early twenty-first century novels, make considerable use of Wenglish in dialogue, even if the narration itself remains in Standard English. Iris Gower's romantic novels provide a good example of this, as are Lewis Davies' *Work, Sex and Rugby* (1993) and Don Llewellyn's *The Kissing Gate* (2009).

More recently there has been a marked increase in more serious prose writing entirely (or largely) in Wenglish, such as *Random Deaths and Custard* (2007) by Catrin Dafydd (shortlisted for Spread the Word *The Book to Talk About* 2009), Meic Stephens' *Yeah, Dai Dando* (2008), together with the works of Rachel Trezise such as *In and Out of the Goldfish Bowl* (2000) and *Fresh Apples* (2005). Mike Jenkins' *Graffiti Narratives* (1994) consists mostly of poetry in dialect but also includes three short stories, each narrated in the first person, much in the manner of an extended personal narrative. Mike Jenkins' *Coulda bin Summin* (2001) is a collection of poetry in Merthyr dialect. His extended prose writing includes the novel *The Fugitive Three* (2008), narrated in the third person in largely Standard English but with extensive use of dialect in the dialogues.

Christopher Meredith's novels *Shifts* (1988) and *Sidereal Time* (1998) are fine examples of consciously constructed literary works in a post-industrial,

existentialist mode, set in the Valleys. The former is set in the twilight of the steel industry in the Heads of the Valleys, the latter in a Valleys comprehensive school. There is considerable use of dialect in dialogue, while the explicit narrative is very largely in Standard English, at some points highly literary in style. Chris Meredith also uses an intermediate form of narrative - a form of internal monologue - which follows the thoughts of a character. This too is rich in dialect forms. Both novels are featured in the Select List and excerpts from them might well have qualified for detailed analysis.

Some recent vernacular writing often tends to deal with grim themes - postindustrial valleys, unemployment, drugs, social security benefits, teenage pregnancies, marriage breakdowns, crime etc, and is often characterised by first person narratives and strong language. However there is often an element of humour in the midst of adversity. The language of most of these recent publications exhibits a vitality and energy that is characteristic of a primarily spoken and informal medium.

In respect of drama, material in Wenglish includes the plays of Frank Vickery and Alan Osborne's *Merthyr Trilogy*. In terms of orthography, Frank Vickery's and Alan Osborne's plays are written in a form of English that approximates to the Standard but there are nevertheless some concessions to Wenglish pronunciation in the form of apostrophes for letters that are not pronounced and some non-standard verb forms (e.g. 'have' for Standard English 'has'). However, when performed, the characters have marked South Wales accents and the phonology of the performance differs considerably from that implied by the standard spellings of the written text.

However, non-fiction writing on Valleys themes has been exclusively in Standard English. Writers such as Alun Wyn Bevan in *Stradey Stories* (2005) and *St Helen's Stories* (2007) have tended to adopt the persona of the 'neutral' chronicler and commentator, rather than that of an involved participant. There may be issues of credibility and authority of anything other than Standard English for this type of writing. The same holds for biography and autobiography: even Chris Needs' autobiography *Like it is* (2007) is

written in Standard English, though his creative written work, such as the *Jenkins's's's's* (2008) and his radio work, is very markedly in Wenglish.

There is an enormous volume of material in the formal performance category so the identified performers/authors and works on the long list are by no means an exhaustive listing though more than adequate for the purpose of addressing the research questions and providing insights for new creative work in Wenglish. Over the last three decades, a huge volume of broadcast material has been produced in Wenglish.

Several radio presenters were included in the long list – Chris Needs, Roy Noble, Mal Pope and Owen Money, each with thousands of hours of airtime, together with films such as *Grand Slam* and *Twin Town*, and television series such as *Belonging*, *Satellite City*, *High Hopes* (these two latter programmes written by Boyd Clack) and the hugely popular *Gavin and Stacey*. In *Gavin and Stacey* it is of course only the Welsh characters that use Wenglish non-standard forms. There is a clear and interesting contrast between the South Wales and Essex accents but the actual content of what both sets of characters say is not far from Standard English. The show is set in Barry, outside the core Wenglish area but the accents of the Welsh characters have a more general South Wales quality rather than the typical Barry accent. The Ryan Davies and Ronnie Williams also make an important contribution (in cabaret and in the television comedy *Our House*). Max Boyce's songs and poems are an obvious choice.

There is a strong emphasis on comedy in the formal performance category though other genres are also represented. These are for the most part highly entertaining and contain interesting examples of language use. Examples include the documentary series *The Dragon has Two Tongues* (featuring Marxist historian Gwyn Alf Williams, who speaks with a marked South Wales Valleys accent, and Wynford Vaughan-Thomas as the 'establishment' figure), Jonathan Davies' rugby commentaries and more recent advertising material using dialect/accent, notably Trade Centre Wales' ads featuring Trevor and also material for the Welsh Assembly Government. This last example clearly represents an attempt by government to engage and communicate 'in the

language of the people'. There are also the more hard-edged documentaries and films by Karl Francis, set in the social and industrial setting of the South Wales Valleys.

Political speeches also feature. Aneurin Bevan and Neil Kinnock, both famous for their fiery oratory, have been listed, though many others could also be considered. Aneurin Bevan's speech on the Suez Crisis was one of the most famous political speeches of the twentieth century. Bevan varies his pronunciation between conservative Standard English (Received Pronunciation) and broad Valleys, to produce interesting rhetorical effects. An excerpt of this speech is considered by Coupland (2007:156-163) in the context of style variation.

The personal narratives category is much more difficult to present in the form of a list as the major part of these are unrecorded and occur as heightened parts of everyday conversations. However, there are a number of important sound archives and other sources of recorded narratives. The BBC Voices initiative (2004) consists of thousands of recordings of speech across Britain, including a good volume of material from the Valleys area. The South Wales Miners' Collection at Swansea University includes relevant sound archive material, as does the British Library sound archive, especially the oral history section (e.g. on the steel industry).

The St Fagan's National History Museum sound archive, while mostly concerned with the Welsh language, does contain some material in English, while material from the Survey of Anglo-Welsh Dialects (SAWD) held at Swansea University, also contains some material from localities bordering on the core Wenglish area.

Additionally, there are of course literally thousands of unrecorded personal narratives that occur during the course of everyday conversations. The purpose-made recordings were undertaken to capture some of this less formal narrative and performance material, with the selection of narrators based on the broad geographical divisions of Wenglish (West, Central and East) and as far as possible reflecting an appropriate age and gender mix. As might be expected, there is a very wide range of topics – from dancing

groups at school to hen do's, from incidents at football matches to domestic mishaps, from pop concerts to childhood reminiscences – though close analysis reveals more common ground between these disparate texts than might be anticipated.

Thus there is evidence of the emergence of Wenglish as literary and performance medium in its own right. In the context of post-devolution Wales, there has been a growth in confidence, a strengthening of Welsh identity which has arguably generated a measure of cultural prestige, a climate in which authors and performers have felt more inclined to use the medium of dialect. While an earlier generation of writers and performers may have thought twice about using Wenglish, a growing number of artists are now espousing Wenglish as their medium of choice. This can be seen as part of a wider movement in Britain and Europe. There are many instances where both written and performance material features non-standard forms, and regional accents yet still enjoy widespread popularity outside the geographical area in which they are set. The film *Trainspotting* (1996), based on Irvine Welsh's (1993) novel, are in markedly Scottish English. TV soaps such as *Eastenders* (Cockney) and *Coronation Street* (Lancashire), together with the Wenglish films *Grand Slam* and *Twin Town*, are just a few well-known examples of this phenomenon. In such instances, the characters and situations, while geographically and socially located, tend to transcend the purely local and reflect more universal human concerns.

Underlying the issue of using dialect in creative work is the question of its appeal (and comprehensibility) to wider audience. Clearly, commercial and practical considerations of getting a book published or film produced, can come into play.

Indeed, it is true that many Welsh-born writers write exclusively in Standard English for a UK or worldwide English-speaking readership, and are thus automatically excluded from the long list. Such writers often demonstrate adherence to a global culture and outlook and do not feature Welsh social or geographical themes. Writing in Standard English is often associated with 'high culture'. The language and style is often that associated with the

dominant UK culture, with power and authority. This often contrasts markedly with the vernacular speech of the South Wales Valleys and cultural output in this medium.

However, this is not an indication that the material in Wenglish is 'inferior'. This is a subjective area and preferences depend on what criteria are being used. Indeed, it is generally the case that locally produced material possesses greater appeal to the consumers in that community. Such cultural productions belong to the community and tend to reflect its beliefs and values much more directly. Such cultural productions can bring community together: there is a sense of co-ownership, not one of being talked down to. Thus the increasing use of Wenglish as a creative medium is a clear mark of a burgeoning Indigenous, vernacular culture and a clear indication of the emergence and growing maturity of that culture.

A detailed contextual introduction to the final selection of texts for analysis and the authors/performers may be found at Appendix 6.

2. Wenglish Index, Typology for Texts and Matrix of Appeal,

In this section a Wenglish Index, a Typology for Texts and a Matrix of Appeal are discussed. These have been devised to help understand the content, orientation and appeal of selected Wenglish texts.

Wenglish Index

The first part of textual analysis using Analytical Template 1 was to note non-standard linguistic features occurring in the texts. By dividing the number of non-standard linguistic features in a text by the total number of words, it is possible to arrive at an index of 'Wenglishness' for each text. A list of the number of non-standard uses against the total number of words in each text is provided at Appendix 7.1. A graphic representation of the indices by text type may be found at Appendix 7.2.

The index registers deviations from Standard English vocabulary, grammar and syntax. Accent and intonation are not taken into account (this is impossible in the case of written material in any case) other than where this

leads to marked variation from standard pronunciation or is specifically marked through spelling. The index is by no means a precise, 'scientific' measure but nevertheless provides a very interesting profile of the selected excerpts.

As might be expected, the literary texts generally have lower indices than the oral texts, though the excerpts from Meic Stephens' novel *Yeah Dai Dando* have a very high percentage score (18.6%). Meic Stephens makes quite deliberate use of non-standard forms, giving the work a special sense of place, of belonging to a particular community and expressing a particular identity, values and beliefs. Stephens uses four 'modes' or 'voices', three of which make very considerable use of Wenglish. Dai's internal monologues are very markedly in Wenglish and are written with no punctuation other than question marks and capital letters for proper nouns. The excerpt from Catrin Dafydd's *Random Deaths and Custard* also has a relatively high Wenglish index (6.3%). This first person novel is written as spoken, with all narration from the perspective of its central character, Sam. Rachel Trezise's short story *The Joneses* has an index of 3.5%. It is also written in the first person and includes a substantial amount of dialogue.

The excerpts from the four novels in which the narrative is in Standard English, while Wenglish is used in dialogues, show almost identical indices (1.5% in the case of the excerpts from Raymond Williams' *Border Country*, Alexander Cordell's *Rape of the Fair Country* and Lewis Davies' *Work, Sex and Rugby*, and 1.6% in the case of those from Don Llewellyn's *The Kissing Gate*).

The highest Wenglish score of all (23.9%) was achieved by John Edwards in his two oral excerpts. In an interview with John Edwards, he confirmed that his use of as many Wenglish expressions as possible was entirely deliberate. This was in order to provide as many examples of Wenglish in use as possible while the same time entertaining his audience. The excerpts from both films, *Twin Town* and *Grand Slam*, also exhibit high Wenglish indices (20.3% and 15.4% respectively). The excerpt from Ryan's cabaret work has an index of 11.2% - still relatively high, while the excerpt from Max Boyce's

album *Live at Treorchy* and from Roy Noble's *Letter from Aberdare* scored a Wenglish index of 6.7% and 5.7% respectively.

The personal narratives were perhaps most surprising in that their Wenglish indices were without exception lower than for the formal performance material and also lower than some of the written, literary excerpts. The personal narrative recordings took place in the context of conversation, and though they very definitely constituted performance, they were more 'natural', or put another way, less contrived than the formal performance material, which was deliberately scripted for performance purposes. This suggests that the formal performance material generally exaggerates the non-standard, Wenglish features. This may be for a number of reasons: to convey a sense of place or identity, to engage with the audience or to be humorous.

The range of indices in the personal narratives category was relatively small – from 2.0% to 4.8%. The highest indices (4.8%) were recorded by Chris Coleman and Angharad Penny Evans. All narrators have quite noticeable but natural and unexaggerated South Wales Valleys accents. The index registers deviations from Standard English vocabulary, grammar and syntax and greater variation/deviation might have been expected. However, as stated above, accent and intonation, other than where standard pronunciation is substantially modified, is not taken into account. This is also true of the formal performance excerpts.

Typology for Texts and Matrix of Appeal

The overall appeal of each text may be assessed along two axes representing Popularity of Appeal (Specialised to Universal appeal) and Reach (Local to Wide geographical appeal). Each text can be allocated a score according to structured scale on each axis. The results may then be plotted as co-ordinates. This approach has been applied to the 'commercial' texts in the final selection, that is literary and formal performance texts.

Figure 9

Popular

**Popularity
of Appeal**

Local and Popular appeal	Wide geographical and Popular appeal
Local and Specialised appeal	Wide geographical and Specialised appeal

Specialised

Local

Extent of Reach

Wide
geographical

The result provides an extremely interesting typology of appeal. Texts in the bottom left quadrant of Figure 9 have Local and Specialised appeal: those in the top left quadrant have Local and Popular appeal: those in the bottom right quadrant have Wide geographical and Specialised appeal; while those in the top right quadrant have Wide geographical and Popular appeal. It is clear that texts in the top right quadrant will enjoy most exposure (and commercial success).

The structured scale on the y-axis, covering level of appeal from Specialised to Universal, is as follows:

- 1 = Limited specialised appeal
- 2 = Specialised appeal
- 3 = Appeal to several specialised groups
- 4 = Specialised and some general appeal
- 5 = Significant general readership/audience
- 6 = Some popular appeal
- 7 = Popular appeal
- 8 = Strong popular appeal
- 9 = Mass popular appeal
- 10 = Universal popular appeal

Note: 'Specialised' refers to individuals and groups with special literary, academic, linguistic, historical, antiquarian, social or other particular interest

The scale on the x-axis, covering geographical reach, is as follows:

- 1 = Focus at level of locality or single valley only
- 2 = Neighbouring group of localities / valleys
- 3 = South Wales focus
- 4 = Wales focus
- 5 = Mainly Wales focus but some wider interest
- 6 = Wales and UK focus
- 7 = UK network focus
- 8 = Mainly UK focus but with some international interest
- 9 = International focus
- 10 = Worldwide focus

The scores have been allocated on the basis of detailed analysis of the 16 literary and formal performance texts by 13 authors / performers, supported by discussions in interviews with 5 authors / performers: John Edwards, Don Llewellyn, Meic Stephens, Catrin Dafydd and David Jandrell. The allocation of scores for popularity of appeal and reach is of course a subjective process but the structured, descriptive scale helped to clarify thinking and facilitate the process of allocating scores. Scores are summarised at Figure 10.

Figure 10

Author / Performer		Popularity of Appeal (Specialised to Universal)	Geographical focus of appeal / Reach (Local to Wide geographical appeal)	Product of Co-ordinates / Overall Appeal
Raymond Williams	Border Country	2	6	12
Lewis Davies	Work, Sex and Rugby	4	3	12
Don Llewellyn	The Kissing Gate	4	3	12
Meic Stephens	Yeah Dai Dando	3	4	12
Rachel Trezise	The Joneses	4	4	16
Catrin Dafydd	Random Deaths and Custard	4	4	16
John Edwards	Red Riding Hood and Blod and Annie	7	3	21
Roy Noble	Letter from Aberdare	7	4	28
Alexander Cordell	Rape of the Fair Country	5	6	30
Twin Town	German Sausages	6	7	42
Ryan Davies	Ryan at the Rank	7	6	42
Max Boyce	Live at Treorchy	7	8	56
Grand Slam	On the Bus	9	7	63

Appendix 8.1 shows the scores for each text as co-ordinates, represented graphically. As mentioned, those texts enjoying greatest appeal (and commercial success) are likely to appear in the top right quadrant.

An indication of overall appeal for each text may be calculated by multiplying its two scores. The higher the product of the two co-ordinates, the greater

the likely overall appeal (and commercial potential) of the text. Appendix 8.2 shows the product of the two co-ordinates, represented graphically.

This matrix system could relatively easily be developed further into a model in which the likely appeal of a text or work might be predicted. This is closely related to the likelihood (or otherwise) of its commercial success,

The Matrix of Appeal of course depends on a subjective allocation of scores for each text in respect of popularity of appeal and reach. The matrix is not a central part of the research findings but an interesting by-product of the analysis. It has been included for interest and in order to stimulate further debate and perhaps more specific research in this area.

From plotting of the scores as co-ordinates (see Appendix 8.1) is possible to hypothesise that the factors underlying the commercial success of a text not only involve its orientation and content but also its manner of diffusion. The role of intermediaries (publishers, recording companies, radio stations and television companies) is clearly significant. Works that attract the attention of major publishers, film networks; radio and television companies will clearly enjoy much greater exposure. The role of intermediaries between producers and consumers in respect of works in, or containing Wenglish (and non-standard English in general) is a field that requires further research.

On the basis of the analysis, the excerpt from Raymond Williams' *Border Country* was allocated a score of 2 for popular appeal and 6 for reach, the product of the two co-ordinates being 12. While its popular appeal maybe limited, the reach of this work by a literary and cultural critic of the stature of Raymond Williams is considerable, as it can be reckoned in the elite canon of wider English literature, thus assuring an international academic audience. This places the work in the bottom right quadrant.

Lewis Davies' *Work, Sex and Rugby* was allocated a score of 4 for popular appeal and 3 for reach, on the basis that its primary geographical appeal was limited to South Wales. The excerpts from Don Llewellyn's *The Kissing Gate* were allocated the same scores and are thus placed in the bottom left quadrant. Don readily agreed that the scores allocated in respect of his work

were both accurate and realistic. Like the excerpt from Raymond Williams' work, they both score 12 for overall appeal. However, the readership of these two novels is likely to be composed differently. Because of its subject matter Lewis Davies' work is more likely to attract a younger, male readership while Don Llewellyn's work is likely to appeal more strongly to an older readership that has some recollection of the Second World War, during which the novel is set.

Meic Stephens' novel *Yeah Dai Dando* is a little more difficult to assess as it is not a 'conventional' novel but also includes important strands of internal monologue and an internal conversation between the hero and another (who may be the author). It also features the highest concentration of non-standard, Wenglish forms in the literary excerpts (an index of 18.6% - almost three times that of its nearest 'rival'). For these reasons it is much more experimental and adventurous than the other selected literary texts but may lose a little in popular appeal as a result. For this reason the excerpts from *Yeah Dai Dando* were allocated a score of 3 for popular appeal. However, due to Meic Stephens' status as a literary critic and editor, especially in the context of Wales, and because of the interesting experimental nature of the writing, its reach is likely to be greater than Lewis Davies and Don Llewellyn's work, though, because of its very strong and specific South Wales focus, not as much as Raymond Williams' work. It was thus allocated a score of 4 on this dimension. The excerpts are thus placed in the bottom left quadrant, with an overall score of 12 – identical to the excerpts from Raymond Williams, Lewis Davies, Don Llewellyn and Meic Stephens.

The excerpts from both Catrin Dafydd's novel *Random Deaths and Custard* and Rachel Trezise's short story *The Joneses* scored 4 for popular appeal and 4 for reach. Their overall score is thus 16 and the excerpts from both authors are placed in the bottom left quadrant of the matrix. While Catrin Dafydd's novel was shortlisted for the Spread the Word: Books to Talk About 2009 award, its primary sphere of reach is Wales. The same may be said for Rachel Trezise's work.

The excerpts from John Edwards' recorded material scored 7 for popular appeal and 3 for reach as its focus of appeal is limited very largely to the South Wales Valleys area, though of course of interest to 'exiles' from the Valleys living all over the world. In discussion John was in complete agreement with this assessment and these scores. The excerpts are thus placed in the top left quadrant of the matrix, with an overall score of 21.

The excerpt from Roy Noble's *Letter from Aberdare (Volume 1)* was allocated 7 for popular appeal and 4 for reach. Roy's work has as much popular appeal as John Edwards', though through his regular radio broadcasting his audience is potentially wider. However, it is the excerpt from *Letter from Aberdare* that is under consideration here and its appeal is probably roughly on a par with John Edwards' recordings. The reach of Roy Noble's work was allocated a score of 4 on account of his Wales-wide popularity as a broadcaster. Like John Edwards' work, the excerpt from Roy Noble is also placed in the top left quadrant of the matrix, with an overall score of 28.

Alexander Cordell's novel *Rape of the Fair Country* was allocated a score of 5 for popularity of appeal and 6 for reach. This was the best scoring of the literary selections. These scores may be a little on the conservative side bearing in mind that the book has been translated into 17 languages and is arguably part of the elite canon of wider English literature. However, its primary focus of readership is Wales, with some interest outside, while in terms of popular appeal, it does not appeal to mass audiences as a bestseller. These scores place it on the border between the top right and the bottom right quadrants of the matrix, with an overall score of 30.

The film *Twin Town* was allocated a score of 6 for popular appeal and 7 for reach, thus placing it in the top right quadrant with an overall score of 42. Arguably it could have scored higher on popular appeal as it did achieve something of cult status among certain audiences. However, while it might well have considerable appeal for younger, especially male audiences, it would have little appeal to older, especially female audiences, who might find its themes, humour and liberal use of four-letter words offensive. Its reach is in line with its diffusion on the UK film distribution network.

Ryan Davies' cabaret excerpt from *Ryan at the Rank* was recorded at the height of his popularity as an entertainer, having already made his name on BBC Wales (in Welsh and English) and BBC1 (in English) in the popular comedy series *Our House*. A score of 7 has been allocated for popular appeal though this may be influenced by the score he would have achieved at that time rather than in 2010, over 30 years after his death. However, the recording has become a classic and Ryan still enjoys an enduring popularity, reflected in the recent making of an S4C documentary film about Ryan and Ronnie, written by Mike Povey, with music adapted by Arwyn Davies, Ryan's son. The score allocated for each of the excerpts of *Ryan at the Rank* was 6. It is therefore in the top right quadrant of the matrix with an overall score of 42.

Max Boyce still enjoys enormous popularity, especially in Wales, and for that reason the excerpt from *Live at Treorchy* has been allocated a score of 8 for this aspect. Max's work has been allocated a score of 7 for reach. He achieved considerable popularity outside Wales through broadcasts on UK wide television and his shows. These scores place the excerpt firmly in the top right quadrant with an overall score of 56.

The film *Grand Slam* continues to enjoy huge popular appeal, especially in Wales, hence the score of 9 for this aspect. Its reach was allocated a score of 7. *Grand Slam* has been broadcast outside Wales, including rugby-loving Australia. It is currently available on DVD. It too is placed firmly in the top right quadrant with the highest overall score of 63.

It can be seen that the formal performance material in the final selection in general has achieved higher scores than the literary material. However, the exception is Alexander Cordell's novel *Rape of the Fair Country*, the highest scoring and commercially the most successful of the literary works in the final selection. Although the overall appeal of the novel is, on the basis of the scores allocated, less than that of the excerpts from *Grand Slam*, Max Boyce, Ryan Davies and *Twin Town*, it nevertheless achieved a higher overall score than the excerpts from John Edwards' and Roy Noble's formal performance work and all the other literary excerpts selected.

The other literary works in the final selection would appear to have more limited appeal on the basis of the scores allocated. This is largely due to their geographical focus and fairly modest scores for mass popularity. These books take a little more effort to read than watching the films or listening to oral material. Raymond Williams' *Border Country*, the only work placed in the bottom right quadrant, has greater geographical reach but its appeal is limited on the mass popularity scale. The overall score allocated is similar to those achieved by the literary works in the bottom left quadrant.

The highest scores for overall appeal were achieved by two entertainers and two films: *Grand Slam* (total score 63), Max Boyce (total score 56), Ryan Davies (total score 42) and *Twin Town* (total score 42). All four benefited from wide diffusion (via film and broadcast networks) with Max Boyce also enjoying success as a recording artist with EMI, having sold over 2 million albums. While the role of intermediaries in the interaction between producers and consumers merits further research, it is likely that the film and broadcast networks have both facilitated and enhanced the appeal of these artistes and films.

RESEARCH QUESTION 2

What themes are typically mediated and expressed in these texts?

This section takes the form of an exposition and discussion of the main themes mediated in the selected texts in all three categories: literary, formal performance and personal narratives. In the context of Dundes' (1980: 6-7) definition of the folk sharing common traditions, understandings and identity, and Bronner's notion of shared cultural background between producers and consumers, the formal and informal literary output of the Valleys communities will reflect and express some of the shared characteristics, values, concerns and preoccupations of those communities.

Detailed textual analysis was undertaken in the same sequence for each text, using Analytical Template 1 (see Appendix 3.1). Analysis was extremely productive and showed that a number of major themes recurred across the range of selected texts. The summary grids at Appendices 4.1 and 4.3 provide handy referency to the linguistic and thematic content of the texts. Following Bronner, these themes, included by the producers (authors, performers, narrators) for their consumers (readers, audiences, listeners) are links between producers and consumers and express shared values, beliefs and preoccupations.

The themes are considered in groups or clusters. These broadly follow the sequence of Analytical Template 1 but in the light of the analysis, some themes have been re-assigned to avoid repetition and for clarity of presentation.

Thematic analysis revealed recurrent clusters across the range of texts. These clusters were:

A Community (place names and locations; community, friendship and solidarity; nationalism, pro-Wales / pro-Wenglish territory and anti-English sentiment; outsiders; community deprecation; unacceptable behaviour)

B Personal Identity, Family and Relationships (personal identity; family; relationships and sex; self-deprecation)

- C Social Attitudes (gender roles; social attitudes, social norms)
- D Everyday Life (the world of work; politics; religion; sport; arts and culture; education; drinking; health and injury)
- E Urban and Social Decline, Crime, Drugs
- F Humour

The recurrence of these clusters across the range of texts suggests their centrality to the community and thus a close link between the texts and the community.

This recurrence of these thematic clusters also suggests that if different texts had been selected, results in terms of thematic clusters identified would have been broadly similar as, following Dundes (1978, 1980) and Bronner (1986), these clusters mirror the community in which the texts were produced and are (for the most part) consumed.

Cluster A: Community

References to the community, to friendship and solidarity, and to localities within the Wenglish-speaking area, are a noticeable feature of all the texts. Even John Edwards' retelling of *Red Riding Hood* sets the tale in the context of the working patterns, architectural and physical features of the Valleys area (e.g. *days reglar*, *back kitchen*, *middle room* and *forestry*) rather than in a mythical, vaguely central-European forest; and in John Edwards' version, the wolf locks up the grandmother in the *cwtch dan stâr* rather than eating her whole.

Place names and locations

References to places mostly in the Valleys area, sometimes elsewhere in Wales, serve to give a sense of place, to localise the narrative or performance. At one level this is simple factual information which locates the narrative geographically. This applies equally to all three categories of text.

Don Llewellyn's *The Kissing Gate* is set in Pentyrch and there are references to other localities (e.g. Llantrisant, Cardiff) and to outlying farms (e.g. Nant-yr-Arian). Lewis Davies' *Work, Sex and Rugby* is set in and around Neath though the lurid scenes at the stag night are set in Swansea. Davies fictionalises the name of Cimla, a residential suburb of Neath, to 'Malci'.

In Raymond Williams' *Border Country*, the central character, Matthew Price, an academic researching in London, returns to his roots in Glynmawr (a fictional name for Pandy/Llanfihangel Crucorney), a village near Gwenton (Abergavenny), in order to visit his father, a railway signalman, who has suffered a stroke. This not only locates the narrative geographically but also symbolically as this area of Monmouthshire borders England on one side and the coal mining valleys on the other. In the selected extract in which Matthew's father and his railway colleagues discuss how they are going to respond to the Union's call to strike in support of the miners, the sympathies of the railwaymen are with their mining neighbours, though the various gradations of support become clear in the dialogue that takes place in and around the Glynmawr signal box.

Places can also be mentioned to associate these closely with the narrative and also to make social comment. Meic Stephens' *Yeah Dai Dando* takes place in various locations in Cardiff (including Whitchurch, Llandaff North, where Dai's flat is located, Cathedral Road and the city centre), in Pontypridd, Trealaw and Treorchy, while the University of Glamorgan's main campus is mentioned several times in the selected excerpts. This geographical spread locates and associates the narratives closely with the territory while references to the University of Glamorgan also provide an opportunity to bewail the decline of the area where the author was born and brought up: 'Treforest and the Uni of Lantwit Road creepin further and further up the ill' (p.78, lines 34-35)

Alexander Cordell's setting of *Rape of the Fair Country* in the Blaenavon area is not only geographical but also social and historical. The novel is set around the time of the Chartist uprising and the incident told in the

excerpt, Chapter 14 relates the dramatic and violent visitation by the 'Scotch Cattle' (pro-Trade Union vigilantes) to the Mortymer household. The visit is in order to bring retribution to the workers of the family (Hywel and sons Iestyn and Jethro) for breaking the strike at Nantyglo. The Mortymers, though not working at Nantyglo, are nevertheless on the books of the Nantyglo owner, Crawshay Bailey, and thus should, according to Union rules, be out on strike or be punished as 'scabs' or blacklegs.

Nantyglo is also mentioned in David Jandrell's Personal Narrative *ZZ Top*, the action of which takes place while he is teaching at Nantyglo Comprehensive. Again there are references to violence:

- | | | |
|----|----|---|
| 22 | | I actually went...I was teachin in Nantyglo School at the time. |
| 23 | RL | Hm hm. |
| 24 | DJ | And, um, Nantyglo School was the highest rated school in Gwent. In other words, it was the most unruly. And, um, th...there were pitched battles, er, between other schools. They used to arrange it, and other schools used to turn up, and the kids would just get up and leave lessons an..and av it out, you know, outside. |

The point of the story is indicated in the following line, which is set in context by the previous mentions of Nantyglo Comprehensive and the nature of the school, thus presenting the narrator as an unconventional hero.

- | | | |
|----|--|---|
| 25 | | And, um I won instant respect overnight, because I actually...I actually went out of school, and, er, they watched me run across the yard and get into a yellow MGB GT with a...a young lady in the driver's seat. And we w..went... disappeared at...at a rate of knots. I mean, tha was, kind of, you know. |
|----|--|---|

Alyson Tippings' personal narrative *Growing up in Trefil* is very much location focused and emphasises the closeness of the community and that its institutions were interlinked

- 5 AT And...and really, because we were a small village,
it was very much the village hall,
- 6 the chapel, the school. Everything was, er
interwoven.
- 7 RL Yeah
- 8 AT and very much the same thing. So the people you
spent all day with Monday to
- 9 Friday
- 10 RL Hm hm
- 11 AT in school, you played with in the evenings and you
went to chapel with on the Sunday.

Chris Coleman's tale *The Rat, the Explosion and the Execution* also contains several references to the Rhondda, providing firm geographical and social context.

- 5 CC And, er, I'm livin now in Rhondda still, up in...up in
Ton Pentre,
- 6 RL Yeah
- 7 CC and we'd moved into our house there, where we've
been now since 1979.

Chris Coleman also provides specific contextual background to the tale, locating it very precisely in the Valleys as he refers to the local hazard of sheep:

- 17 CC It was the rain. I thought. It was a void under the
path and it was...it was the rain. Um...I
suppose...I suppose by way of a bit of background,
in Rhondda, over...all my...all my childhood, really,
sheep were a constant problem in the Valleys.
They came down and would know it was bin day,
or ashes day as it used to be called.
- 18 RL Yes.
- 19 CC They'd be down, you know, and they...became
quite adept at getting the lids of bins, and
rummaging, you know, for food. And the Council in
their wisdom, er, then, they devised this, er,
sheep-proof bin. And evry household had one of
these bins, a galvanised bin with a lid, er, and a
sort of a...which you ad to lift an arm off to unlock

it, you know.

Roger Pride's tale *Richie and the Swan* follows the group of Cardiff City supporters' minibus trip from the Merthyr area to the Vetch Field, Swansea for the derby game against Swansea City. There is a stop off at a pub in the Glyn Neath area en route. The location of the narrative in Swansea is significant in that it represents a mission into 'enemy' territory – the home ground of their rivals, Swansea City.

Angharad Penny Evans' tale *The Hen Do* is also set in Swansea. Several locations in the city are mentioned: Ty Tawe, the 'Potter's Wheel' pub, a restaurant in SAI and the scenes on the streets after the televised Wales v. England rugby international. These mentions of locations serve to make the tale more immediate and vivid.

In the formal performance category, Roy Noble's collection of 'road tales', *Road to Reminisces* from *Letter from Aberdare, Volume 1*, specifies several locations: the A465 Heads of the Valleys road, the section between Hirwaun and Dowlais Top, Jubilee Road, Godre-aman, and the main road through Lower Brynamman in the case of Roy's own road tale:

88 My turn was next.
89 I volunteered the main road through Lower
 Brynamman
90 when I walked home that year from the Waun after
 a party.
91 It was windy and dark.
92 All road lights were off at midnight in those days.
93 The sign outside the Brynamman Hotel
94 was swinging and creaking, 'eeer',
95 eerie and forbidding.
96 I turned my collar up,
97 lowered my head,
98 quickened my pace,
99 and walked ↑straight into someone coming the other way.

John Edwards' performance of *Blod and Annie*, a conversation between two Valleys ladies 'of a certain age', has several examples of gossip, talking/commenting about people living locally, making connections with

people they know. Here the location is very specific, in order to make it absolutely clear who is being referred to.

43 Er mother was a Robinson from Lower Row.

In the excerpt from Max Boyce's album *Live at Treorchy*, there are no fewer than 17 references to locations in the Wenglish-speaking territory (21). Section 2 (lines 11-19) show the 'rivalry' between Max Boyce's native Glyn Neath and nearby Treorchy. In Section 3 (lines 20-36) Max gently denigrates Treorchy, where he is performing and where many of his audience come from. In elevating his native Glyn Neath and running down Treorchy and its rugby club, he is gently teasing his audience, insulting them in a playful, somewhat ritualised way. In a sense this is an inverted sort of flattery – Treorchy is worthy of attention, even though the remarks may be slightly disparaging. This helps to generate a rapport between Max and his audience: he is not from Treorchy but from just over the Rhigos mountain in the next Valley. He, like his audience, forms part of the Valleys community: he is one of them.

11	MB	Boys, I've come home. [laughter 2s]
12	[poetic voice]	I had a dream the other night,
13		the strangest dream of all.=
14		I dreamt I was in heaven,
15		away from life's hard call.
16		It was as I'd imagined
17		with the, with the silver stars beneath,
18		seven there from Treorchy,
19		thousands from Glyn Neath. [laughter, some applause 7s]
20	[normal voice, spoken quickly]	As soon as I came in this evening,
21		the Secretary came up to me and said,
22		'Max, let me show you round the club,
23		see where you are performing in'
24		I went round, showed me all round.
25		E said, 'What do you think of it?'
26		I said, 'It'll be nice when it's finished.'
		[laughs; laughter and light applause 5s]
27		Showed me round the various rooms,
28		e said, 'What d'you think of it now?'
29		'You've done well, fair play.

30 'One thing you, you've got
 31 that not many rugby clubs have got,'
 32 I said, 'you you've got a great airing
 cubbud,'
 33 I said, 'and some...' [laughter 2s]
 34 E said [laughter 2s]
 E said 'Thass not the airing cubbud,' e said,
 36 'thass the lounge.' [laughter 10s]

Ryan Davies, performing in a cabaret in Swansea in *Ryan at the Rank*, makes use of places in the Wenglish territory to build rapport with his audience. In the short selected excerpt three specific locations in Wenglish territory are mentioned – Upper Cwmtwrch, Pontardulais and Rhondda.

11 Oh ↑yes! One of the Cwntwrch Comos. ((laughter,
 cheering [5 sec))
 12 Upper Cwmtwrch, a course, innit. ((Cheering))
 13 Lovely fam'ly, the Comos.
 14 Still makin' ice-cream up the Valley.

27 And 'oo's the other Welshman?=
 28 =The great Welshman Andy Williams. ((laughter [3 sec))
 29 Andy.
 30 Call 'im Andy cos 'e lives in Pontardulais. ((laughter,
 applause [3 sec))
 31 'andy for anythin' up there, reely, inne! ((Laugh[ter)
 32 And then the greatest Welshman of them ↑all,
 33 Nat King ↑Cole. ((laughter))
 34 Lovely boy.
 35 (Planted heckler from audience) Rubbish!
 36 You what?
 37 (Heckler) Rubbish!
 38 'e was a Welshman. 'e was, yeh=
 39 =Nat King Cole was Welsh, good boy!
 40 'e was from the Rhon↑dda.
 41 All the coal comes from the Rhon↑dda. ((applause,
 cheering [2 sec))

The use of place names and locations, therefore, not only serves to provide geographical location but also to associate the narrative or performance material with the territory. Places names and locations build rapport and understanding between authors/performers/narrators and their audiences, as the locations mentioned are significant concepts, having

resonance for both, serving as physical and emotional reference points and building links between producers and consumers.

Community, Friendship and Solidarity

These are important themes in the Community cluster and can be found in most of the selected texts. These references serve to emphasise not only the importance of personal friendships within the community but also a wider community solidarity. An important strand of this is solidarity among workmates. This is an important cohesive force, part of the social fabric of the South Wales Valleys communities.

For example, in the excerpt from Cordell's *Rape of the Fair Country*, the townspeople are up and about to see the Mortymers going to work in defiance of the threat from Scotch Cattle. Friends offer warnings to dissuade them from working and risking attack (pp.170-1). There are several instances of camaraderie between the workers: Rhys, Mo Griff and Owen Howells come to Hywel's aid when called and there is banter between Rhys and Hywel despite the latter's injuries from the attack (p.177).

In the excerpt from Raymond Williams' *Border Country*, there is an obvious rapport between the railway workers. Indeed, the whole excerpt is to do with working as a group and coming out in strike in support of the miners. In these discussions, Harry comes over as thoughtful and moderate: 'I'll stand by the miners, if it comes to it.' (*Border Country*, p.104)

Morgan, as a union activist, is politically motivated and thus very much pro-strike. Tom Rees, the stationmaster is thoughtful, perhaps reluctant to act but ultimately supportive of the strike. He later loses his position at Glynmawr as a result of his strike action. Of the group of workers, only Jack Meredith comes over as politically disinterested, self-motivated and thus against the strike.

In Don Llewellyn's *The Kissing Tree*, Lewis Davies' *Work Sex and Rugby*, Catrin Dafydd's *Random Deaths and Custard*, and Meic Stephens' *Yeah Dai Dando*, the central characters all have close friends, who fulfil various functions.

In *The Kissing Gate*, Geraint's friend Walter is a contrasting character. Their friendship/solidarity is strengthened by ritual swearing.

I have often thought that what I learned from Walter has been more important to me than much of what I learned at school.
'Geraint,' he said, 'yew make me bloody sick, mun!'
'I'm sorry you feel like that,' I said. 'But why?'
'There yew go again!'
'What d'you mean, ' I said.
'Sometimes yew're just too goody-goody, mun. I mean – yew don't even bloody swear!'
'Yes, I do!'
'No, yew bloody don't!'
'Yes, I bloody *do!*' I shouted.
'That's more like it!' said Walter, laughing. 'See yew later.' he said, as he turned for home down the quarry lane.

(*The Kissing Gate*, p.81, lines 9-23)

In *Work, Sex and Rugby*, Daz stands in contrast to Lew. Daz is the 'stooge' figure, Lewis' foil, slightly gauche, lacking Lewis' charm and confidence with the women. While Daz is somewhat pessimistic about the romantic possibilities offered by the female clientele of the pub, Lew is optimistic and has spotted someone looking at him.

Not much talent in 'ere tonight, is there, Lew?'
Lewis had a cursory glance around the pub. There were probably three men to every woman.
'There's enough,' replied Lewis with a confidently wry smile.
'Ark at you, right bloody Casanova.'
But Daz was smiling too. Lewis enjoyed some success with the women and Daz knew it. A broad boyish smile of white teeth coupled with a few calculated compliments usually achieved results.

(*Work, Sex and Rugby*, p.49, line 30 to p.50, line 2)

Friendships are also a significant theme in the formal performance category. For example, John Edwards' Blod and Annie have a longstanding friendship. The group of male rugby supporters in the film

Grand Slam share obvious friendship. There is a special admiration between Glyn and Mog. In the excerpt, Glyn is respectful, while Mog remains modest. Glyn's saying that Mog should have won a Wales cap also reflects the importance put on rugby in Valleys communities. This is a huge compliment to Mog.

- 11 Glyn Should ave given you a cap back in the fifties, mun.
 12 Mog Aye well, iss one o those things, innit?
 13 Glyn Epic player you were, butt. I mean, we used to go down to Stradey special to see you.
 14 Mog Did ew?
 15 Glyn Right enough. Only a crwt, mind, there on my old man's shoulders, shoutin like ell.
- 22 Glyn I remember you scrum↗magin↘ in one of em. Like a bloody rock, butt.
 23 Mog Thassit, innit. Solid, but they↗ used to say I was too light and not mobile enough.
 24 Glyn Rubbish, mun. Rubbish.

In Scene 6, Glyn confides in Mog, letting him know his amorous plans for Paris.

- 26 Glyn Twickenham 76, three.
 27 Mog Uh?
 28 Glyn [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
 29 Mog What d'you mean three? We scored twenty one. We beat them 21-19↗.
 30 Glyn Not points, mun. Umpty, innit. Three times.
 31 Mog Three women↗? [looks back at seat behind where Maldwyn is sitting, reading a magazine]
 32 Glyn Oh, no. Three times, innit?
 33 Mog [laughs] An now Paris. Four!=

In the personal narratives category, Roger Pride's tale *Richie and the Swan* of the group trip of Cardiff City supporters to Swansea, has many parallels with *Grand Slam*. Both are all-male groups of supporters travelling to away games, and there is a strong fun and messing around element. Both feature a bus trip and drinking plays an important role in both. The high point of the narrative in both tales is farcical and involves a clash with the law.

Roger's challenge to Richie sets off the sequence of events that form the central part of the narrative.

- 27 RP = So, after a few...after a few beers, we got back on the coach and we went down to Swansea. And we were one of the first Cardiff coaches to get there that day. And we were shepherded into the ground, whilst we were boisterous, singin, you know. And um...I was the relatively sensible one of the group. I mean, a lot of the boys I was with were miners and, you know, boys from school, or... And, and one guy, a guy called Richie Jones, e...e, er was standin um...on the terraces
- 46 RP And Richie turned to me and said,
47 " Rog, ow much will you give me if I go on that field and ---- that swan?"
48 Um...ha!..and I said:
49 "Well Rich, if you go on that field and ---- that swan, I'll um... I'll give you a tenner!"
50 So , e thought about this and e said
51 "OK then!"
52 So h...he bent down, he pulled is blue Cardiff City socks outside is jeans now, so e ad the shirt, the socks, the jeans, skin'ead, um, climbed over the fence, but not... e din do it in an aggressive way, it was...it was very kind of subtle, really, and e just walked out to the centre of the field. And because e was walking and not running e wan really picked up. E got to the centre, got down behind this plastic swan whilst facin the North Bank and proceeded to simulate love=
- 53 RL((laughs))
54 RP =with this swan, whilst making rude gestures to the North Bank assembled masses. Um...e was arrested ((laughs)). Er, we din see im for the rest of the day Um...an the next thing was, er, reading the Western – e din come back on the bus with us - reading the Western Mail then, on, um, the next morning, and the headline was something like
55 'A hundred arrests at Cardiff...S..Swansea versus Cardiff'.
56 And they proceeded to list all of the people that had been arrested. So, so-and-so was done for Grievous Bodily Harm, so-and-so was done for um, aggressive behaviour,...um, and right at the bottom of the list was

- Jean Lewis' personal narratives *The Urdd Dancing Group in School* and *College, starting teaching and getting married* also refer to groups of friends. The following is from the first story:

- The following lines are from *College, starting teaching and getting married*.

- David Jandrell's tale *How I started writing* also mentions banter and camaraderie in the workplace. This is how he began compiling his 'Silly Sayings' book, which was to lead to the publication of his first, and most successful book *Welsh Valleys Humour*.

- 1 DJ I...I...I started, um...I had a...um, I worked for a company in Newport that, um, ad moved from...from Cardiff, um, and, when they were in Cardiff, they ad people oo were from Swansea, er Barry, Cardiff, that sort of area. When they moved to Newport, er, the Cardiff, Barry and Swansea people moved with them
- 2 RL Yeah
- 3 DJ and then Newport people were employed. There people from the Valleys and there were...there were al...also two people who travelled from Bristol.
- 4 RL Right.
- 5 DJ And you had a mixture of all different accents. And basically, there was a bit of banter about, you know, the way people said things. And there was a lot of arguments about who...who was correct and oo wasn't. And, er, the people oo took the biggest amount of stick were the...were the Valley people.

Angharad Penny Evans' tale *The Hen Do* majors on conviviality among a group of friends.

- 2 APE =I've got lots and varied
- 3 friends. Well, at the weekend, at this weekend=I went to a hen do
- 5 APE Oh, don't talk! I've er peaked, well, no, I've had untold amount of weddings and hen
- 6 do's to go to. I've almost reached my peak. But the latest was, um... a hen do in
- 7 Swansea on Sat'day night, where we went as funky fairies! ((laughs))

Friendship and group activities are the order of the evening.

- 9 APE And my outfit was a little fairy wings and a big pink hat like a cowboy hat, which was
- 10 on sale in, er, Claire's Accessories, so a bit of a bargain. Unfortunately I didn't try
- 11 them on before I got to the restaurant and when I tried them on, I realised you
- 12 couldn't wear the hat with the funky fairy ...funky fairy wings because they hit each
- 13 other ((laughs)) and they fell off ((laughs))=
- 14 RL =((laughs))=
- 15 APE So. er, the h..hat lost and the fairy wings won. But, no, it was good, mind. We
- 16 went to a new place down Swansea. It was like a

17 new....it's all gone a bit posh in
Swansea now...new, er, SA1.

In Chris Coleman's tale *The Rat, the Explosion and the Execution*, there is mention of how the neighbours, most of whom had young children, used to get together for social activities. This is indicative of strong and cohesive community relations.

31 'Came back ome then and...' er, again most
of...most of the women ad young...young
kids in the street, you know, in the lill street – er, a
cul-de-sac, really, and er, they were all very
friendly. And often, you'd find...you'd find you'd go
home from work in the night and, er, you'd see
them scurrying off to their homes, you know, cos
they'd have congregated somewhere, you know,
for the day. ((laughs))

32 'And this...and this morning,' she said,
'they...they'd all been in our kitchen, havin coffee.'

Further, Chris has no hesitation in enlisting the help of his neighbour's dog in hunting the rat.

86 And Taffy is our neighbours'...was our
neighb...neighbours' dog, a lill Jack Russell. So
Taffy...we actually get Taffy in...We go nextdoor,
and Lynne, who's actually passed away now, she,
um, was there, alf asleep on the settee. Must av b
een about alf pass nine, ten a'clock at night, this
was. Ki...=

87 RL =Yeah, yeah=

88 CC =Ki...The kids would've been in bed. And she

89 'Woss...woss appenin? Woss appenin? Woss
appenin?'

90 And we tell er woss append, you know, and we get
Taffy. Immediately starts jumpin around cos e
could smell this rat, um, and we opened the front
door, um, our lounge door, and this rat is
trapped. Send in Taffy. Taffy goes in, corners this
rat, who is sort of too quick...too quick for the dog.
Is like a blur then comin back out – a bit like the
rat in 'Fawlty Towers' – suddenly shoots across the
floor, you know,

Alyson Tippings' tale *Growing up in Trefil* makes several references to childhood friends, again evidencing a very strong sense of community and belonging.

5	AT	And...and really, because we were a small village,
6		it was very much the village hall,
7	RL	Yeah
8	AT	and very much the same thing. So the people you
9		spent all day with Monday to
10	RL	Friday
11	AT	Hm hm
12	RL	in school, you played with in the evenings and you
13	AT	went to chapel with on the Sunday.
	RL	Hm hm.
	AT	So they were all the same people.

And also:

43	AT	=it [the school] was so small. Um, and there we
44		sat on a big...big... one long table. And the
45		eldest boy and girl of the school would be the mam
46	RL	and dad and they would serve
47	AT	out the dinner for all the other kids.
48	RL	Hm hm.
49	AT	And lunchtimes were playtimes as well, you know.
50	RL	Yeah.
51	AT	You'd have as much fun round the table=
52	RL	=Yeah=
53	AT	avin lunch, callin, er, your mates=
	RL	=Yeah=
	AT	=‘dad’ and...as you would anything else.

Nationalism, pro-Wales / pro-Wenglish territory and anti-English sentiment

Nationalistic themes emerge In some of the texts. These may be pro-Wales (or conversely anti-English) or pro-Valleys. In Meic Stephens' *Yeah Dai Dando*, consciousness of Welshness and of class are important themes for Dai and in the novel as a whole. There is ample evidence of local pride, including mention of the bustle of Pontypridd (p.78, lines 18-21), the fact that Tom Jones hailed from there (p.39, lines 14-16) and the actress Donna Edwards is from Merthyr, 'she's a great little actress she is' (p.78). There is also strong anti-English feeling:

landlords from up England way chargin umungus rents for rooms
yew can ardly swing a cat in the ouse in Long Row where we
use to live before we moved to Pencoeca's got eight cowin

students packed into it like sardines (*Yeah Dai Dando* p.39, lines 16-20)

all of us were invited to the weddin though Dad was alive then but e didn wanna go ome village up England way in Oxfordshire I think it was with a ponsy name like Bumfluff St Ilary or something Mam wasn too keen on that Jenny smart English piece she is father's the lgh Sherriff there was me thinking I'd see a star on is chest howdy Sherriff I'm Dai no not the best man Steve's brother nice enough bloke but e was alf-pissed as e walked is daughter up the aisle Mam was tampin she was and Steve ad to wear a ponsy grey suit with topper and tails and some of the blokes were in kilts for chrissake (*Yeah Dai Dando* p.38, lines 27-36 and p.39, lines 1-4)

(of Steve) putting on airs and graces and talkin with a twang e didn learn to talk like that on the Coeca (*Yeah Dai Dando* p.38, lines 8-9)

In *Rape of the Fair Country* Alexander Cordell portrays Hywel as a proud Welshman. In the confrontation with the Scotch Cattle (pro-union vigilantes), Hywel is defiant. He will only deal with their leader, Dai Probert, who is Welsh:

Dai Probert will do the talking,' said one in a soft Irish voice.
'Then fetch your bull, for at least he is Welsh. I am not talking to Irish. (*Rape of the Fair Country* p.173)

In the formal performance category, Max Boyce's 9-3 contains many references to both local and national patriotism. The victory of Llanelli RFC over the All Blacks, is the central theme of the extract.

There is positive and supportive mention of the Welsh language and Welsh Language Society.

151	Now on that scoreboard that day
152	as I said it read
153	'Llanelli 9, Seland Newydd 3',
154	Seland Newydd of course New Zealand in
	Welsh,
155	and someone said
156	'Was this a further activity of the Welsh
	Language Society?'
157	I said 'No, no,' I said,
158	'No, fair, they get blamed for enough as it is,
	ondife?' [laughter 5s]

The Welsh language is the theme of the anecdote that follows. Although in this tale Max's car is painted green, he nevertheless agrees with the Welsh-only rule at the Eisteddfod.

160 I was up at the National Eisteddfod
161 up in Ruthin last year,
162 and, well, [laughs] I went into this local pub,
163 the Plough and Arrow,
164 and I asked 'Two pints please.'
165 And th-. it was of course in Eisteddfod week,
166 everyone must speak in Welsh,
167 and I quite agree with it,=
168 and I forgot myself,=
169 and they said, 'Right, mark im down.
170 E spoke in English.' [laughter 3s]
171 And marked down I was, boys.
172 I went outside
173 and someone ad painted my car green.
[laughter 6s]
174 [normal pace] So back in I went,
175 ol, ol collier, ondife,
176 back [laughter 5s]
177 back in I went.
178 I said, 'OK,' I said,
179 'Oo's the Picasso?' I said. [laughter 8s]
180 'Pwy wnaeth e?='
181 'Who did it?
182 Who paint, who painted my car green?='
183 And this chap got up in the corner of the
bar, boys,
184 e was about eight foot six, [laughter 2s]
185 shoulders like tallboys. [laughter 4s]
186 Tattooed across is chest [pause]
187 'Cymraeg'.
188 'Fi wnaeth e,' meddai fe.
189 'I did it,' e said,
190 'I painted your car green. Why?'
191 I said [laughs] 'It's dryin lovely!' I said.
[laughter 8s]

This anecdote, though patently untrue, does stray into potentially sensitive territory. Max, as a Welsh-speaker, is able to get away with it, as the anecdote pokes fun at the extremist attitude of some Welsh language supporters at that time.

Earlier Max relates the anecdote of his recitation as a boy in the 'semi-National' Urdd Eisteddfod in Aberdare. Although this is also said rather tongue-in-cheek, it nevertheless relates to the Eisteddfod as a unifying cultural event and a focus for Welsh culture.

He also makes joking reference to his entering the poem 9-3 for the Chair and the Crown (impossible apart from the fact that it is not in Welsh!) at the National Eisteddfod:

87	And I've written a poem
88	which I've entered for next year's National
	Eisteddfod, [laughter 2s]
89	I've entered for the Chair and the Crown,=
90	can't fail to win one,
91	Carwyn adjudicating. [laughter, applause
	5s]

There is a very strong pro-Wales feeling in *Grand Slam*, featuring as it does a rugby supporters' trip to Paris to see Wales' Grand Slam decider against France. The Welsh rugby team is accorded high status, as reflected in Maldwyn's choice of window display for his boutique.

6	Mal	For autographs, see. I'm usin it as the focal point for this window tribute I'm creatin for the Welsh team.
7	Car	A window tribute?
8	Mal	You, know, a display in the window of my boutique. Look! I got Geoff Wheel's - oh, e's brutal - and JPR's already. They're both lovely boys. Signed straight off, not a murmur.
9	Car	Oh?
10	Mal	Oh please God I gets the rest!

Wales' victory over England, the old enemy, at Twickenham in 1976, is mentioned. Mog initially misunderstands Glyn, thinking he is talking about rugby. Mog quickly retorts with the correct score in the victory against England.

28	Glyn	[showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
----	------	--

- 29 Mog What d'you mean three? We scored twenty one.
We beat them 21-19⁷.
- 30 Glyn Not points, mun. Umpty, innit. Three times.

A victory over the French is anticipated.

- 35 Mal [leaning over from seat behind. Sings to tune of
Sospan Fach] Oo'll beat the Froggies? Oo'll beat
the Frogges? [Glyn joins in] Oo'll beat the
Froggies but good old Sospan Fach! [they all
laugh]

Among the personal narratives, Jean Lewis' tale *The Urdd Dancing Group in School* includes a proudly nationalistic passage in which she enthusiastically describes their travels to other parts of Wales.

- 32 But it was a fantastic time, and we saw lots of
different places with Agnes. And I remember the
she arranged for us to go to Llangrannog.
- 33 RL Hm hm.
- 34 JL The Urdd camp. And we went to Aberystwyth
Urdd camp in summer holidays, and Criccieth.
And that was an amazing, um, holiday because
then we were taken up to Snowdon and to
Ll...Llanystymdwy to see, er, er – what's is name?
His birthplace? Where e lived?
- 35 RL Lloyd George.
- 36 JL Lloyd George. And, er, the garden and the stream
nearby. It was amazing, amazing. And the sea in
Criccieth was clear, clear!=
- 37 RL =Hm=
- 38 JL = Crystal, oh, clear!
It was amazing. And, of course, going around, and
then, er, I think we were taken then to Anglesey
and over the bridge to Anglesey. And so due to
her we really saw a lot. It was fantastic.
- 39 RL How... did you go in a bus, then?
- 40 JL Yes we had special bus to take us, yeah.

There is also a strong pro-Wales sentiment in Angharad Penny Evans' tale *The Hen Do*. As with *Grand Slam*, an international rugby match acts as a focus for pro-Wales sentiment.

- 26 APE But of course, biggest day of the year,
Wales/England, place packed,
- 27 RL Hm
- 28 APE families were there, Heini Gruffudd was there.
You know,=

29 RL =Hm=
 30 APE everybody made food, buffet out, whatever.
 Projector wouldn't work! ((laughs))

49 APE An she was shoutin at the screen:
 50 "England, go England! Love you, England! Love
 you, England!"
 51 And of course everybody else in the pub was
 Wales. And I happened to go out, cos
 52 at half time I went out to move the car, and I saw↑
 her outside. And she was on her mobile, phonin er
 friend.
 53 "I'm in the pub with all the Welsh. They hate me!
 They hate me!" But she was
 54 there with the broadest, what I'd say Gorseinon
 accent I've ever hiurd. So I dunno
 55 where her Englishness came from!

Outsiders

While belonging to a community is generally regarded as something positive, as a group of people sharing values and beliefs, this common identity is often strengthened through contrast with outsiders who do not share the same attitudes, values and beliefs. Outsiders turn up in many of the texts.

In Catrin Dafydd's *Random Deaths and Custard*, Sam is (and wants to be) an outsider in the funeral. She stands at the back of the church, with a gap between her and the people in front:

When I got there, I just went straight in and stood at the back. There was a gap between me and all the people in the front, and I was 'appy about that really. I mean, it felt a bit freaky really, bein' there at all. (p.134)

There is a similar situation at the graveside: Sam tries to stay at the back at the graveside too but is reluctantly dragged to the forefront:

I stood behind everyone, right in the back. But this old woman kept draggin' me closer and I felt as if I was part of this circle.' (p.136)

Vicky makes Sam feel an unwelcome outsider, through her words and actions (see Research Question 3, Section G).

After the fish finger incident, an 'oldish man' looks her up and down and asks:

If ew don' mind me askin' love, who the fuck are you? (p.137)

In Meic Stephen's *Yeah Dai Dando*, outsiders serve to provide contrast. Dai's brother Steve is an 'outsider' in that he does not share the same attitudes and world view.

patronisin sod whas wrong with the Gwalia? it's really exciting sometimes like when there's a cut in mortgage rates and everyone wants one just coz e went to yuni putting on airs and graces and talkin with a twang e didn learn to talk like that on the Coeca and forever remindin me e's my big brother e is twelve years older than me mind like that gives im the right I could ave gone to yuni (p.38, lines 4-10)

Steve has also 'married out':

all of us were invited to the weddin though Dad was alive then but e didn wanna go some village up England way in Oxfordshire I think it was with a ponsy name like Bumfluff St Ilary or something Mam wasn too keen on that Jenny smart English piece she is father's the lgh Sherriff there was me thinking I'd see a star on is chest howdy Sherriff I'm Dai no not the best man Steve's brother nice enough bloke but e was alf-pissed as e walked is daughter up the aisle Mam was tampin she was and Steve ad to wear a ponsy grey suit with topper and tails and some of the blokes were in kilts for chrissake (p.38, lines 27-36 and p.79, lines 1-4)

There is also a contrast between Dai and his Cardiff colleagues, including his friend Clive Hourihane.

these Cardiff lads don see nothing up year they just pass through the Valleys on theyer way to somewhere else (p.78, lines 9-10)

Elsewhere in the novel, Eleri is an outsider to Dai's culture, or perhaps more significantly, he feels the contrast between his take on Welshness and hers. Pryderi, the supervisor at the Building Society comes from North Wales. He also provides contrast and yet another take of Welshness.

In Rachel Trezise's *The Joneses*, Alan is the outsider. Alex challenges and warns Alan.

Alan's about to walk away again. 'But some Joneses are different to others,' I say. 'Like some Joneses are older than others. Some Joneses are cleverer than others. Some are nicer lookin'. Some Joneses like hittin' wimmin, and other Joneses don't. Know what I mean?'
 'Not really,' he says. 'I've got more important things to do than stand yere listening to yer shit.'
 I know,' I say. You've got that lovely redhead to look after now; her name isn't Jones, is it? She never wants to be a Jones does she? So you don't own her, do you? You never will, like. She's not your possession, is she? I'm shouting.
 'Whatever, kid,' he says taking a step back from me and my kitchen knife.
 I point the edge of it between his onset of flabby tits, and I say, 'I'm watching you, Alan Jones!' (p.47, line 18 to p.48, line 2)

In the formal performance category, John Edwards uses outsiders to provide contrast in both excerpts. In *Blod and Annie*, Maggie Davies' daughter, serving at the Co-op, is not an outsider to the community, but her affected speech marks her out as different and pretentious. This is not thought of positively.

In *Ryan at the Rank*, Ryan pokes fun at residents of Gower who speak in a posh or affected voice, in contrast with Wenglish speakers.

56 ((normal voice)) Oh, I've moved now. I'm living in ((posh voice)) Ga:r. ((laughter))
 57 ((normal voice)) Y' din know that.
 58 I thought it was Gower ((pronounced as in Wenglish as 2 distinct syllables, accented on the first)) as well
 59 but it's ((posh voice)) 'Ga:re'. ((laughter, applause 2 sec))

Ryan's defence of Nat King Cole's 'Welshness' effectively outwits the (planted) heckler, who is clearly an 'outsider'.

32 [And then the
 greatest Welshman of them ↑all,
 33 Nat King ↑Cole. ((laughter))
 34 Lovely boy.
 35 (Planted heckler from audience) Rubbish!
 36 You what?
 37 (Heckler) Rubbish!
 38 'e was a Welshman. 'e was, yeh=
 39 =Nat King Cole was Welsh, good boy!
 40 'e was from the Rhon↑dda.

41 All the coal comes from the Rhon[↑]dda. ((applause, cheering [2 sec]))

In *Grand Slam*, Maldwyn is identifiable as different (i.e. camp, gay) from the rest of the group by the way he speaks, what he wears and what he talks about. However, he is not an outsider in the true sense as he is still very much part of the group and shares the common interest in rugby and seeing Wales winning the Grand Slam.

In the personal narratives category, there is a sense of opposition between Roger Pride's group of Cardiff City fans and the home fans of Swansea City in *Richie and the Swan*.

For David Jandrell in *How I started Writing*, the opposition to the Valleys people's speech by the colleagues from elsewhere was the reason he starting compiling his 'Silly Sayings' book.

- 1 DJ I...I...I started, um...I had a....um, I worked for a company in Newport that, um, ad moved from...from Cardiff, um, and, when they were in Cardiff, they ad people oo were from Swansea, er Barry, Cardiff, that sort of area. When they moved to Newport, er, the Cardiff, Barry and Swansea people moved with them,
- 2 RL Yeah
- 3 DJ and then Newport people were employed. There people from the Valleys and there were...there were al...also two people who travelled from Bristol.
- 4 RL Right.
- 5 DJ And you had a mixture of all different accents. And basically, there was a bit of banter about, you know, the way people said things. And there was a lot of arguments about who...who was correct and oo wasn't. And, er, the people oo took the biggest amount of stick were the...were the Valley people.
- 91 DJ =But it was never ever...It was basically...((clears throat)) I used to write them down so I could actually challenge people, you know,
- 92 'You said this!', 'Ah, no! Hang on a minute! You said....Yeah, on my...me pad.'
- 93 My memory was bad and I couldn't remember what

people ad said, so I just wrote them down. So I basically just compiled...I mean, I was... I was writin down things people said for ammunition, yeah? Because like I said, the Welsh Valley people took the...the biggest amount of stick from...from the Barry, the Cardiff, the Newport, the Bristol and Swansea people, yeah? Because, you know, we were the dull ones.

Community deprecation

There are some negative aspects of community life, however, and these are expressed in a number of the texts, though not as frequently as the more positive aspects such as community identity, friendship and solidarity.

Meic Stephens bewails the decline of his native Treforest as a community as a direct and indirect result of the expansion of the University of Glamorgan also provide an opportunity to bewail the decline of the area: 'Treforest and the Uni of Lantwit Road creepin further and further up the ill' (p.78, lines 34-35)

The University is to some extent seen as to blame for the decline of Treforest as a community. Dai is somewhat disparaging about the university.

and now e's tryin to get a job at the yuni on Lantwit Road well well I've eard it called the College of Knowledge yew can study anything yew want Degrees R Us for chrissake and it's ruined the village like all the ouses are student lets now round Stow Hill and King Street and Tower Street and Queen Street (p.39, lines 8-14)

the ouse in Long Row where we use to live before we moved to Pencoeca's got eight cown students packed into it like sardines no wonder all the young couples are getting out like drunken students roamin the streets late at night needles in the Little Park vandalism to parked cars loadsa rapes the Council lettin to people on social security the few old people still livin there are shit scared no shops to speak of just a post office where they collect theyer pensions Treforest use to be a tidy workin-class community in Nanna's day but now it's really a slum the pit-gear's there but not much else (*Yeah Dai Dando*, p.39, lines 18-28)

In *The Joneses*, Rachel Trezise comments on social decline, unemployment and social deprivation.

I'm walking home from double science with Lippy on a Thursday afternoon, past the asphalt running track and the Remploy factory. The Remploy factory is where Down's syndrome people make plastic chairs. Lippy cracks some crappy joke about me going there when school is finished in two years, laughing through his nose. I tell him his mother's a fat whore who sends photographs to *Readers' Wives*. 'You wish,' he says. (p.41, lines 1-8)

When we get closer to the terraces I can smell baby shit and chip fat.

(*The Joneses*, in *Fresh Apples* p.41, lines 10-11)

She also comments against gossip and the narrowness of community.

Outside I can hear her talking to that old woman Jones over the fence. We're all called Jones in this street. Keeping up with the Joneses isn't just a saying here. Only Lissa isn't called Jones. She's different, exotic, Italian, or something: Marconi or Mazelis, a name you don't see in a pack of Happy Family playing cards. 'Have ew seen it then, Ber?' Mammy's saying. 'The damage? E's a bit 'andy I reckon, givin' miss bloody 'igh an' mighty 'er comeuppance.'

'I 'eard it,' Beryl says. 'Tears an' God knows what. We didn't wash our dirty laundry in the street when we were kids, mun.' Guess who they're talking about? Lissa. Right! Giving her a good licking with their dried up valley tongues, like she cares, like we care. And I know she hasn't been arguing in public because I would have been there to see it.

(*The Joneses* in *Fresh Apples* p.42, line 23 to p.43, line 7)

A gentle, ironic form of deprecation is a feature of Roy Noble's humour.

11 and it's been a mixture of excitement laced with nostalgia,
12 as we face the progress of man,
13 and ouers too.

While opening out the horizons of the narration, there is also an implicit notion that 'our' experience is perhaps limited or minimised.

18 our track to the land beyond the lost horizon,
19 our very own Yellow Brick Road,
20 only in our case
21 the Wizard of Oz
22 had a stall in Abergavenny Market.

26 It was done with aplomb, mind\,
 27 in the full knowledge
 28 that as a three-laner,
 29 this super highway above the tree line
 30 was out of date two minutes after the ribbon was cut.

The 'bridge' section which introduces the three tales is also somewhat critical of the state of rugby. This might be 'sacrilegious' if said by an outsider.

54 'In your life, which road sticks in your mind, and why?'
 55 Tha' was the question put by Ces of Cemetery Road
 56 when there was a gap in the provincial rugby or club
 rugby discussion.
 57 Actually, the rugby debate was ruled out of order by
 Chairman Herbie
 58 on the ground that it's financially untenable,
 59 administratively too taxin
 60 and nowadays actually boring.

The following is an 'admission' that there are 'spongers' in the community:

161 If you want compo,
 162 he's your man.=
 163 Evry village has one,
 164 and Sharkey was ouers.
 165 E's still alive, ↑mind,
 166 an laas week, e was only tellin me about the 85 rule.'

However, Sharkey's exploits cause amusement and even gain him a sort of grudging admiration among the boys at the club.

In John Edwards' *Blod and Annie*, there is some criticism of the range of clothing available at the local Co-op.

36 Tried the Cop first go off ((light laughter))
 37 burrit was opeluss. ((light laughter))
 104 Said they ad bewties laas week
 105 but this week nothing worth seein in the ool place.
 106 Typical of the Cop ↑. ((laughter))
 107 Only get things in dribs and drabs. ((laughter))
 108 I wasn struck with anything there.
 109 There's no shape to em at all
 110 and I told er...straight. ((laughter))

The personal narratives contain little in the way of community deprecation though in *How I started writing*, David Jandrell does make reference to the

Valleys people 'taking stick' from colleagues in the form of banter and in *ZZ Top*, the fact that Nantyglo Comprehensive was one of the roughest schools in the county.

The theme of self-deprecation is also to be found in the excerpts. This is covered in Cluster B on Personal Identity.

Unacceptable Behaviour

An interesting and perhaps rather unexpected theme to emerge in the analyses is that of unacceptable behaviour. This is often by an insider or family member and usually serves as an important dynamic for the narrative to develop.

In Catrin Dafydd's *Random Deaths and Custard*, the unacceptable act (from the point of view of Andrew's family and especially of his fiancée Vicky) of Sam's throwing a fish finger onto the coffin in the grave, is the spark that sets off Vicky's attack and Sam's falling into the grave. From Sam's point of view, and indeed from that of Andrew's family, Vicky's attack on her is also unacceptable. Andrew's aunt is sympathetic toward Sam:

Nothin' for you to be sorry for. It's that slapper's fault. Vicky. I always wanted Andrew to move on, but he was too nice a boy.
(p.139)

We also hear that Andrew's mother is sympathetic:

Marlene wants to know how you knew 'im.' and 'She thinks you looked his type. (p.139)

In Raymond Williams' *Border Country*, Jack Meredith is against strike action and thus rejects collective activity. His action is unacceptable to all the other railwaymen who are willing to come out on strike in support of the miners.

In the excerpt from Alexander Cordell's *Rape of the Fair Country*, unacceptable behaviour is again the motivation of the narrative action. From the point of view of the Mortymers, the Scotch Cattle attack and

flogging is clearly unacceptable action and an infringement of what Hywel sees as his rights:

To hell with you and your Union that is backed by the whips of bastard Welshmen. (p.174)

Conversely, the Mortymers' strikebreaking is wholly unacceptable from point of view of Probert and the pro-union vigilantes.

From the point of view of his wife and family, Hywel's ploy to face the Scotch Cattle alone causes pain and tension and though unacceptable may be considered equally a heroic, sacrificial act.

In Rachel Trezise's *The Joneses*, there is implied domestic violence by Alan on Lissa, who is seen as 'different'.

Outside I can hear her talking to that old woman Jones over the fence. We're all called Jones in this street. Keeping up with the Joneses isn't just a saying here. Only Lissa isn't called Jones. She's different, exotic, Italian, or something: Marconi or Mazelis, a name you don't see in a pack of Happy Family playing cards. 'Have ew seen it then, Ber?' Mammy's saying. 'The damage? E's a bit 'andy I reckon, givin' miss bloody 'igh an' mighty 'er comeuppance.'

'I 'eard it,' Beryl says. 'Tears an' God knows what. We didn't wash our dirty laundry in the street when we were kids, mun.' Guess who they're talking about? Lissa. Right! Giving her a good licking with their dried up valley tongues, like she cares, like we care. And I know she hasn't been arguing in public because I would have been there to see it.

(*The Joneses*, in *Fresh Apples*, p.42, line 23 to p.43, line 7)

In *Blod and Annie* John Edwards shows an excellent understanding of what is deemed to be unacceptable behaviour in their circle. Self-important behaviour and affected accent does not endear Maggie Davies' daughter, serving at the Co-op.

38	Maggie Davies's girl was servin.
39	Ikey bit she is. ((loud laughter 5s))
40	Proper stuck up.
99	Anyway, this girl of theyers pretended she didn know me from Adam.
100	Mus think I'm twp or something, ((laughter) 2s, with the sound 'aw'↘,))

101 and she's one of the crachach round ere.
 102 She's got a twang you could ...cut with a knife.
 ((audience joins in, JE laughs))

Maggie Davies herself comes in for criticism too for being *didoreth* (one of the worst insults to a housewife's ability to keep house) and her domineering behaviour towards her husband. This opposition to Maggie provides the conversation with topic material and dynamism. This is not just passing the time – the ladies are actively engaged in this conversation. These things matter to them.

51 *Annie* In school with us she was.
 52 She's a bit wit-wat. ((loud laughter 3s))
 53 Always ave been,
 54 proper alf-soaked,
 55 with no go in er at all
 56 They do say,
 57 they do say
 58 she's proper didoreth round the ouse.

79 *Annie* But she's fit.
 80 She do get evrythin that's goin that one. ((laughter
 6s, with the sound 'aw'↘,))
 81 Yes, yew know er usband, gull.
 82 E's always potchin with something
 83 in that shed of theyers out the back.
 84 Small little feller e is.
 85 Make two of im she would. ((laughter 6s, with the
 sound 'aw'↘,))
 86 Make two of im she would.
 87 E don't say boo nor bah to nothin. ((laughter))
 88 Can't get a word in with er.

In *Twin Town*, the relationship between insider and outsider can be somewhat blurred. There is a series of unacceptable acts, which leads to a spiralling escalation of revenge.

While these do not all occur in this excerpt, their repercussions are felt. The non-payment of compensation for Fatty's fall leads the twins to embarrass and humiliate Bryn's daughter Bonny by urinating on her while she is performing Karaoke; the twins decapitate the Cartwrights' poodle; Bryn encourages Terry to act in reprisal but this goes too far as the arson attack leads to the death of the twins parents and sister, not their dog. Following this, the twins hijack the hearse containing their father's coffin in

order to give him a burial at sea. They also plan and carry out the execution of both Bryn and Terry. For Bryn, Terry's handling of the reprisal is unacceptable (Episode 4).

- 46 Bryn So how the fuck did it end up on that mongrel's fuckin neck?
47 Terry I slipped the collar on the dog's neck before torching the fucking caravan.
48 Bryn What the fuck for?
49 Terry It was a symbolic thing, that's all So they know you meant fuckin business. Sor' of Italian touch. Classy.
50 Bryn Classy?! [pause] You're a fuckin moron! What about Graham?

Although Greyo does not know Terry was the culprit, Terry's involvement would be unacceptable from his point of view (Episode 3).

- 40 Greyo No, Terry, for fuck's sake! Cartwright was striking back at the twins for what they did to is fuckin poodle! E probly got some other twat to do the dirty work.

In Meic Stephens' *Yeah Dai Dando*, Steve's unacceptable behaviour creates an important tension and opposition between Dai and his brother.

patronisin sod whas wrong with the Gwalia? it's really exciting sometimes like when there's a cut in mortgage rates and everyone wants one just coz e went to yuni putting on airs and graces and talkin with a twang e didn't learn to talk like that on the Coeca and forever remindin me e's my big brother e is twelve years older than me mind like that gives im the right I could ave gone to yuni

(*Yeah Dai Dando* p.38, lines 4-10)

and it's not like Steve stays in touch we aven seen the sod in ages didn't even ave the decency to come ome from America for Dad's funeral five years ago nearly six come December said e ad an important conference to organise conference my arse yeah yeah Mam won't forget that in a urry I can tell yew for nothing it's the main reason why things ave cooled between us I spose we sussed ouer Steve out after that like we only get a Christmas card from im now and e almost never phones ome

(*Yeah Dai Dando* p.38, lines 18-27)

In Don Llewellyn's *The Kissing Gate*, Geraint's father's habitual drinking is unacceptable to his mother and the family, though he later reforms.

And other important things, too...that is, of course, if...'
That reminded us that it was Friday, our father's worst boozing night. Another late homecoming, the personality change, the incessant talking into the small hours. Our mother's distress. Then we had a real surprise. Dad walked in. Sober. Mam looked at him in disbelief as it was still early evening. 'Wyt ti'n sefyll?' she said. 'Are you staying in?' Dad was looking at us as he put his arms around Mam and said, 'Yes'. 'I'm going to give it a try.

(*The Kissing Gate*, p.83, lines 19-28)

In John Edwards' *Blod and Annie*, the grandchildren's behaviour is on the one hand unacceptable but on the other hand tolerated and loved because they are family.

146	<i>Blod</i>	And a course it's all cawl cabbage.
147		We're livin through and through.
148		Those kids of ers are getting me down.
149		Full of clecs about everythin they are.
150		Proper andful with it.
151		Wilmuntin in my chest a drawers.
152		Leavin everythin shandivang. ((laughter))
158		Always comin in like the road
213	<i>Blod</i>	But e's lovely reely. ((laughter 2s))
214		E's lovely reely, I spose.
215		And when I do see im sleepin, ((audience makes 'aw' sound))
216		and when I do see im sleepin,
217		all cwtched up in bed,
218		jew, I could eat im! ((laughter and applause 13s))

Cluster B: Personal Identity, Family and Relationships

Personal Identity

Personal identity is a major theme across the selected excerpts. It is expressed in various ways. In Catrin Dafydd's *Random Deaths and Custard*, Sam reveals aspects of her personality through narrative and action.

Today I went to the funeral. I don't want anyone thinking I'm mental or anythin', but I went. It said 'Open funeral Thursday' in the paper, so I went. (p.134)

This represents a justification of her going, even an attempt to convince herself. It is clear she has some misgivings, or at least concerns, about going to the funeral. There is some uncertainty and reluctance but she overcomes this and goes.

She also expresses some concern at what people at work might think of her but works out that attending the funeral is more important.

I took a day off work. Christ, I bet they think I'm preggers or somethin', I'm never there anymore. I wouldn't be surprised if they sack me after everythin'... Anyway, I didn't care what they thought really. This was much more important, so I went. (p.134)

Her rather self-deprecating attitude is expressed in how she describes finding the church:

I found the church OK although I didn't think I would. It wasn't far from our house really, just down a street I never went. Funny that. It's been there all my life, closer to my house than my school was and I never knew anythin' about the fuckin' place. Shows you that you don't know as much as you think about where you live. You grow up in this place, and you think you know it like the back of your hand. But you fuckin' don't. (p.134)

On arrival at the church, she stands at the back, trying to be unobtrusive:

When I got there, I just went straight in and stood at the back. There was a gap between me and all the people in the front, and I was 'appy about that really. I mean, it felt a bit freaky really, bein' there at all. (p.134)

The gap between her and the people in the front is not only physical but psychological.

Sam tries to stay at the back at the graveside too but is reluctantly dragged to the forefront:

I stood behind everyone, right in the back. But this old woman kept draggin' me closer and I felt as if I was part of this circle. (p.136)

Throughout all these passages there is a sense of her not wanting to be in the limelight, not wanting to be a prime actor centre stage, of some uncertainty, of shyness, of reluctance, and yet at bottom she believes it is important for her to be at the funeral. Of course, the irony is that despite all her reluctance, she ends up centre stage, as the centre of everybody's attention.

When Sam regains consciousness in Andrew's house, she is attended to by his aunt, who is keen to know more about how she knew Andrew.

When she pops down to get his mother, Sam just wants to get out:

I sat up, thought it out. I couldn't do it. I felt sick. My God. No way. I'd feel like a stalker. I sat up in bed, felt a bit dizzy, but I still did. Then I grabbed my clothes. Pulled my legs from bed. Felt naked in a stranger's house. Was this Tellin's house? I felt mental, so I dressed and stood up, and I ran. I ran and ran through shit loads of people, in black, down the stairs. Out through the back door and ran. I ran, ran, ran. That Vicky girl saw me escape and ran after me. She couldn't catch up with me mind. Not that I'm fit, but she was a bit fat, and the fact of the matter was she was runnin' with a ham sandwich on white in one hand and a fag in the other. I felt like I was in a chase in a film. Like that boy in *Weddin' Crashers*. But I was the hero of the film. I was the one that was goin' to get away. Even if I had to jump over a huge fence...well, maybe. (p.141)

This passage makes plain her uneasiness about being there, and her strong desire to get away despite feeling dizzy and sick, again pointing to her shyness and reluctance to be involved. It is recounted action by action, in short sentences, reflecting her concentration and desire to act swiftly. The word 'ran' is repeated seven times, emphasising the urgency of her escape. Even in the midst of this escape, however, Sam paradoxically thinks of the incident in terms of a film, with her as the main protagonist – an obvious link to the performative, dramatic component of this action, even from Sam's perspective.

In Meic Stephens' *Yeah Dai Dando*, a central theme of the novel is Dai's grappling with his own identity, of what it means to be Welsh and working-class and from the Valleys. This is perhaps even more explicitly

expressed elsewhere in the novel but there is ample evidence of this in the selected excerpts:

This is particularly strong, direct and 'undiluted'. It is quite an explicit and conscious discussion of personal identity.

to be onest with yew I don feel like I belong with these lads my lot are the Treorchy lot I'm a displaced person like all I ave in common with Spikey and the others is we work in the same office praps I'll ask bout a transfer to one of the Valleys branches I'd miss Cardiff though (p.77, lines 22-26)

I don even talk to em like I do with my own family I carn be myself with these lads if I carn talk natural like (p.78, lines 32-34)

the way I talk is part of my identity see but I gorra be onest I talk more and more like the lads these days (p.78, lines 35-36 and p.79, line 1)

but I belong year I know the place and the people I'm part of them (p.78, lines 10-12)

Elsewhere in the novel his notions of Welshness are challenged by meeting Eleri, whose mother is from North Wales and whose undisputed Welshness is of a different order. Dai, although he understands some Welsh, is essentially an English-, or perhaps more accurately, Wenglish-speaking person from the South Wales Valleys, who feels himself to be Welsh and part of South Wales.

Although the excerpt from Lewis Davies' *Work, Sex and Rugby* is relatively short, the characters reveal their personal identities very clearly in the dialogue and their actions. This is discussed in detail in Research Question 3, Section I – Conversation Analysis.

In Rachel Trezise's *The Joneses*, Alex's personal identity is constructed in several ways. In the narrative part, we are given factual information which helps place him. His interest in sex, drugs and Lissa are evident, as is his loathing of his 'rival' Alan. Alex tells Lissa he is the man of the house and that his mother would not be able to cope without him. In dialogue, he has the courage to tell Lissa he wants to be with her and to give Alan a warning that he should take good care of Lissa.

In the opening paragraph, we are told he is a schoolboy with two years left at school, something of his neighbourhood and of his friendship with Lippy.

I'm walking home from double science with Lippy on a Thursday afternoon, past the asphalt running track and the Remploy factory. The Remploy factory is where Down's syndrome people make plastic chairs. Lippy cracks some crappy joke about me going there when school is finished in two years, laughing through his nose. I tell him his mother's a fat whore who sends photographs to *Readers' Wives*. 'You wish,' he says. He takes his tie off and starts winding it round his wrist. The sun in the sky beats on my shoulders. (p.41, lines 1-9)

The exchange with Dai Grunge indicates the prominent place given to sexual matters in his/their outlook.

A, Alex,' he says kicking a kerbstone with the rubber bumper on his big, stupid, blue trainers. 'Would ewe stick yer dick in Jasmine Jones?' Jasmine Jones is a fat-calved, blonde-mopped, big-titted fourteen year old with unbearable body odour, quickly making her way through Treherbert RFC under-nineteens.
'Fuck, yeah,' I say.
'Fuck, an' me,' he says.
(p. 41, line 14 to p.42, line 5)

Alex is very keen on Lissa - one might say almost obsessive - and disapproves of his mother and neighbour Beryl gossiping about her.

Guess who they're talking about? Lissa. Right! Giving her a good licking with their dried up valley tongues, like she cares, like we care. And I know she hasn't been arguing in public because I would have been there to see it. (p.43, lines 4-7)

From his bedroom he looks over at Lissa's house opposite and sees her boyfriend Alan, whom he loathes, arriving. He wakes up during the night, still at the window.

Over the road the curtains are closed but I can see the electronic blue of the television through the gap. It's Lissa, I know, it's Lissa. The arsehole [i.e. Alan] will sleep peacefully through anything, the sweat from the thick black hair in his armpits trickling all over the bed. (p.43, lines 22-26)

When he sees Lissa on her doorstep he summons up courage to speak to her. This is the central scene of the piece. It is remarkable for Alex's frankness in confronting Lissa, openly declaring that he wants to be with her, despite their age difference, and finding out if Alan is in fact hitting her. In this he is forthright and sincere, solicitous for her, though quite obviously playing way out of his league. Lissa points out the facts gently but firmly: she is twenty-nine; he is a schoolboy of sixteen. She is happy with Alan:

And it's sweet but I don't need you, I'm fine. I'm happy with Alan, honestly. (p.46, lines 13-14)

Alex wants to impress on her that his mother would not be able to cope without him and that he is the man of the house.

D'ya think that silly cow across the road'd be alive without me?' I shout. And then something else comes into my head. I know it's going to sound stupid but I have to say it because I want some respect for it, now. 'I'm the man of the house,' I say. (p.46, lines 6-10)

Alex also has the courage to confront Alan and warn him that he has no rights over Lissa and should take care of her. This is the second longest of the episodes in the piece. Alex makes allusion to some Joneses liking to hit women, obviously referring to Alan. He refuses to let Alan give him the brush off, implying that he knows what is going on and simultaneously issuing Alan a warning to take care of Lissa. He warns Alan that he will be looking out and backs up this threat up with the gesture of pointing the kitchen knife at Alan.

I point the edge of it between his onset of flabby tits, and I say, 'I'm watching you, Alan Jones!' (p.48, lines 1-2)

In the Roy Noble's *Road to Reminisces*, Roy's own personal identity is reflected in the way he uses language. He has a strong verbal command and uses an extensive vocabulary, drawing on both 'educated' and very colloquial language. He also makes quite extensive use of Wenglish forms, which, together with his immediately identifiable mellow South

Wales accent, relate him to the South Wales area. Most of his themes also relate to the Valleys area.

His humour is gentle, sometimes slightly deprecatory, and makes use of the ironic and incongruous in order to amuse.

His narrative and descriptive output includes quite a number of 'slick', almost poetic examples of language use:

1 Snow has come
2 and during the week
3 a dusting of icing sugar white has covered
4 the hills and limestone crags along the Heads
 of the Valleys.
5 Even the cranes and bulldozers and diggers and
 Euclids
6 working on the dualling of the A465,
7 stairway to the stars,
8 have had a wintry postcard look about them.

There is sometimes a philosophical note, relating microcosm and macrocosm.

9 We've all had a chance
10 at being roadies this week,
11 and it's been a mixture of excitement laced with
 nostalgia,
12 as we face the progress of man,
13 and ouers too.

There is also a tongue-in-cheek, deprecatory note:

18 our track to the land beyond the lost horizon,
19 our very own Yellow Brick Road,
20 only in our case
21 the Wizard of Oz
22 had a stall in Abergavenny Market.

Roy also uses unexpected juxtapositions in a gently humorous way.

80 Now her dad was an enigma.
81 Quiet deacon except when he'd been on the
 Phenobarbitone
82 washed down by Sanatogen.
83 Then he was a Rocky Marciano.
84 I fell down two steps in panic -
85 hit the gate with my year.

86 Four stitches.
87 She dumped me after that.

The impossible (or improbable) is also used in his gentle style of humour.

131 Compo King we called im.
132 He had benefits
133 from organisations that hadn't been formed yet.

This is sometimes combined with unusual juxtapositions.

150 That woman came out of the house unexpectedly,
151 saw his cleavage,
152 fainted,
153 fell onto the shovel,
154 and the other end swung up
155 and hit him
156 in a place where choirs aren't interested in you any more.
159 Sharkey is a compo connoisseur.
160 He should a been a solicitor.
161 If you want compo,
162 he's your man.=

Note the colourful, expressive, similes in the following:

96 I turned my collar up,
97 lowered my head,
98 quickened my pace,
99 and walked ↑straight into someone coming the
other way.
100 'Aaah!' was the cry from both of us.
101 We were thrashing away like poor swimmers in
a pond.
102 I ran home in fright,
103 took Station Road like an escalator
104 and Mountain Road like a ski slope.
105 And it's uphill, mind.

Note the alliteration in:

47 Consequently he fair whips along
48 with the bubbles in his bottles bouncing.

Roy Noble sometimes uses elevated, 'educated' vocabulary, which is not characteristic of everyday speech but rather of written text. This produces contrast, attracts and holds attention and allows Roy to make a telling or critical point in an amusing way— here the current state of Welsh rugby.

57 Actually, the rugby debate was ruled out of order
by Chairman Herbie

58 on the ground that it's financially untenable,
59 administratively too taxing
60 and nowadays actually boring.

Roy's friends at the club also express their personalities through what they say (or rather, what Roy reports them as saying). Vince Evans relates the slightly embarrassing story of his falling while courting and requiring stitches, while Isis Bevan confides humorously about the tiff he has had with his wife Marilyn, before embarking on his tale proper. There is evident camaraderie and willingness to reveal embarrassing information to other members of the circle.

Max Boyce announces himself and begins to build his personal identity through his signature opening *Oggie, Oggie, Oggie* in Section 1.

Section 2 opens with the line

11 MB Boys, I've come home. [laughter 2s]

Here Max Boyce associates with the audience by using the appellation *boys*, and also by stating that he has 'come home'. He is stating that he is performing on home ground, and that he therefore belongs to the same community as his audience.

In Section 2, he goes on to imply in jocular fashion the superiority of his native Glyn Neath over Treorchy. Treorchy is further teasingly denigrated in the anecdote about Treorchy RFC in Section 3. In all this, Max establishes that he is from the Valleys, he is part of the same general community as his audience, though not from the same valley, rather from over the Rhigos mountain in nearby Glyn Neath.

He uses a teasing humour to build rapport with his audience and identify with them.

Max further develops his identity in the anecdotes. In Section 3, it is revealed that as well as being a folk singer, he is a great rugby enthusiast.

37 [normal pace] E said 'We know, we know you're a
folk singer
38 but you're also a great rugby enthusiast.

In Section 4, in which he relates the story of performing at the Urdd Eisteddfod and forgetting his lines completely, he is in a sense the butt of his own joke. This is also the case in Section 7, in which Max relates the story of the incident at the National Eisteddfod in Ruthin in which his car is painted green as a result of his breaking the all-Welsh rule.

Max's passion for rugby permeates the extract, hence its title and the theme of the central poem. His passion for things Welsh and the Welsh language is expressed especially in Sections 4, 6 and 7.

Max is sufficiently comfortable in his support for the Welsh language that he is able to make jokes about the Welsh Language Society, something an outsider would not be able to get away with without complaint.

Personal identity is also expressed in the personal narratives. In Jean Lewis' *The Urdd Dancing Group in School*, her preference for an organised structure, with everything arranged and paid for, comes over strongly:

- 6 So we used to go to the eisteddfode, National Eisteddfod and Urdd Eisteddfode, and we'd have, um, a bus to take us, um, from school, and it was all paid for – we didn't have to pay anything ourselves. And she would take us around to these different eisteddfode every year.

In *College, starting teaching and getting married*, school is a dominant force in her life. She loves her teaching practice

- 49 JL And I think I went there for three weeks. Delightful. Loved it. Loved it there. It was super Cookery teacher in charge of me, Miss Evans from Rhos, um, and everything was fine. Super Headmaster. A strict disciplinarian but fine. And then, um, last teaching prac, it was W...Whitchurch High School, I think it was called, and, um, did Needlework and Cookery there. I s...remember the Needlework teacher was Miss Cuthbert. Very, very smart lady with white, white hair. Very, very smart. And then the Cookery teacher was Miss Morgan. I don't know how I remember all these names. And, um, loved it there as well.

School plays a central role in her work and personal life.

- 70 And, um, after about two years, we decided we'd get engaged and, um, he would try for a job near here, or, if that wasn't successful. well, then I would have to go up and, um, teach up in that area – Dudley-K...that area.
- 71 But as luck would have it, the English teacher ((laughs)) in...in school, Miss Hughes from Penclawdd, I remember. And she was super teacher. She was MA. So, you know, the staff in school in Sec Modern in those days, everyone was very, very well qualified, and, um, she must have been in her 40s, and she became engaged and got married quite quickly at that time. So her job came. She was teaching English, and, um, so the Headmaster said
- 72 'You know you might as well ask Ken to try for the job, then, you know, if that's what he wants.
- 73 So, of course he did and was...then had the position of English teacher in the school. And um
- 74 RL You had to give up if a woman got married then?
- 75 JL No, not at that time, no.
- 76 RL But she did?
- 77 JL Yes, because, er, her husband lived in North Wales.
- 78 RL Oh I see.
- 79 JL And she left. No, no! There were married teachers then. And then, I don't know, something happened to the History teacher, and, um the subjects were reorganised, and, um, ((laughs)) Ken then took charge of History, because that was his main subject.
- 80 RL Hm hm.
- 81 JL And, um, he then became the History teacher there.

In *How I started writing* David Jandrell comes over as something of a reluctant author. The 'popular bits' in his first book were the ones he had rustled up in 'two days' (line 62).

58 'As it is, I mean, it's just a list but....you, know,
could you write something to beef it up a bit?'

59 RL Hm hm.

60 DJ So I wrote – have... have you read my first book,
'Welsh Valleys Humour'?

61 RL Yeah yeah.

62 DJ Originally it was jest that little bit and the rest of it I
put together in two days,

63 RL Hm hm

64 DJ just to fill it up. And that was the bit people liked.
And I ad just no idea. So I emailed it to Lefi -

65 RL =Yeah, yeah=

66 DJ =and said 'Well, I've kind of done this bit at the
front and I've done this bit at the back,'you
know, 'What do you think?'

67 And e said 'We'll publish it as it...as it is.' I was
expectin im to say

68 'Oh, we don't like that, you change this,' and e just
went straight for it.

69 RL So basically, what it was, is...was the sort of
expanded bits...

70 DJ It was...it was the....

71 RL Without the list itself

72 DJ The list may not av...the list was the...was the
least popular bit.

There is a certain 'bravado' here - that of the unconventional hero, the
'maverick' figure, with people liking what he had written in a short time.

76 DJ Well, er, I didn't use any of the quotations=

77 RL =No=

78 DJ in..in.. in the 'padding', well, what I call 'padding'. I
wrote...

79 RL The 'padding' was the book

80 DJ The pa...well...yeah. The list was jest...I think I
introduced by saying

- 81 ‘And here are some things that I’ve heard round the pubs.’
- 82 RL Oh, yeah.
- 83 DJ It was a separate section. But, I mean, the bit that I did to fill it out was the bit that everybody liked. So I kind of became an author by accident, if you like.

In *ZZ Top*, DJ comes over as the unconventional, non-authority figure, who wins the respect of the pupils. He mentions ZZ Top and the celebrity audience. He later shows specialist knowledge of the guitar world. He then explains the four reasons why he wins the pupils’ respect:

- 25 And, um I won instant respect overnight, because I actually...I actually went out of school, and, er, they watched me run across the yard and get into a yellow MGB GT with a...a young lady in the driver’s seat. And we w..went... disappeared at...at a rate of knots. I mean, tha was, kind of, you know.
- 43 DJ But, I mean, I’d actually been to see ZZ Top. I’d been to London and saw ZZ Top, and went in an MGB GT with a...a blinkin dolly bird thrown in as well. You know, tha was, you know...I was an instant hero.
- 45 DJ Yeah. Sports car, dolly bird, London, ZZ Top. Because they were all Heavy Metal fans.

In Alyson Tippings’ *Growing up in Trefil*, formative influences are mentioned – school and chapel.

Family

Most of the selected excerpts contain some reference to family members, generally as important characters in the narrative. These references underline the central importance of family life and family relationships to the community. For example, in Meic Stephens’ *Yeah Dai Dando*, Dai has great respect for his grandparents:

but at least I do come back to see Mam and Nanna It's all about roots see belongin like that soap with Donna Edwards in it (p.79, lines 19-21)

when Nanna and Dats were on theyer oneymoon in Weston-super-mare they went on a mystery tour and where did the coach bring em? yeah to Ponty on Market Day they use to laugh about it they didn ave much to laugh about but they was always up for a laugh in the teeth of theyer misfortunes we are indomitable like (p.78, lines 12-18)

However, there is an obvious contrast between Dai and his brother Steve, who has left the area and in Dai's opinion has turned his back on his responsibilities and even betrayed his very identity.

(of Steve) putting on airs and graces and talkin with a twang e didn learn to talk like that on the Coeca

(*Yeah Dai Dando* p.38, lines 8-9)

and it's not like Steve stays in touch we aven seen the sod in ages didn even ave the decency to come ome from America for Dad's funeral five years ago nearly six come December said e ad an important conference to organise conference my arse yeah yeah Mam won't forget that in a urry I can tell yew for nothing it's the main reason why things ave cooled between us I spose we sussed ouer Steve out after that like we only get a Christmas card from im now and e almost never phones ome

(p.38, lines 18-27)

There are many references to family in Rachel Trezise's *The Joneses*, most of them generally critical and negative. They serve to build up an overall picture of social decline, much as descriptions of the physical environment indicate physical decline and decay. The impression is of strained and fraught relationships, of life in the raw with no pretensions, no airs and graces. Alex's mother's cooking and her nagging are obliquely criticised.

Egg and potato waffle for tea, the ketchup bottle standing on its head on the kitchen table in our basement. Mammy hasn't fried the waffle long enough. It crumbles to mash before I get it to my mouth. When I do, it tastes of zinc, a frozen, cold processed food taste. Mammy walks by, a lime green washing basket full of warm towels clutched tight against her chest. 'Don't scrape yer

shoes against the table,' she says. 'I 'aven't bloody paid for it yet.' (p.42, lines 15-22)

His criticism of his mother and Beryl gossiping about Lissa is more explicit.

Outside I can hear her talking to that old woman Jones over the fence. We're all called Jones in this street. Keeping up with the Joneses isn't just a saying here. Only Lissa isn't called Jones. She's different, exotic, Italian, or something: Marconi or Mazelis, a name you don't see in a pack of Happy Family playing cards. 'Have ew seen it then, Ber?' Mammy's saying. 'The damage? E's a bit 'andy I reckon, givin' miss bloody 'igh an' mighty 'er comeuppance.'

'I 'eard it,' Beryl says. 'Tears an' God knows what. We didn't wash our dirty laundry in the street when we were kids, mun.' Guess who they're talking about? Lissa. Right! Giving her a good licking with their dried up valley tongues, like she cares, like we care. And I know she hasn't been arguing in public because I would have been there to see it.

(p.42, line 23 to p.43, line 7)

Alex is also critical of his mother's ability to cope when he is speaking to Lissa. However, it is evident that he cares for her

D'ya think that silly cow across the road'd be alive without me?' I shout. And then something else comes into my head. I know it's going to sound stupid but I have to say it because I want some respect for it, now. 'I'm the man of the house,' I say. (p.46, lines 6-10)

Both his parents are mentioned as he leaves Lissa's. His father (who is either dead or not living with them) seems to be someone whose advice he values. Despite his implied criticism of his mother, he obviously cares for her (hence keeping things going at home) and does not want her to see him leaving Lissa's, possibly because of awkward or embarrassing questions, and/or not wanting her to nag him.

I don't look back, something my father taught me, don't look back. 'And I'm not very sweet,' I say, heading for the lane quickly, so my mother doesn't see me. (p.46, lines 20-22)

The piece in general deals with the theme of belonging, hence the title,

Outside I can hear her talking to that old woman Jones over the fence. We're all called Jones in this street. Keeping up with the Joneses isn't just a saying here. (p.42, lines 23-26)

The point about being called 'Jones' is also made by Lissa when Alex asks if she is married to Alan.

'Oh Alex,' she says. 'You know everyone in this street is called Jones. Why would I marry him and become a Jones too? Lissa Jones, could you imagine?' (p.45, lines 14-15)

Alex develops the point of being called 'Jones' in his warning Alan.

'Alan Jones,' I say and he ignores me.
'Alan Jones,' I say again.
'What?' he says.
'Crap name i'n i'? Jones?' I say. I'm looking straight at him and I can see a clump of black hairs coming out of his left nostril, and sweat patches under his arms.
'What's your name?' he says.
'Jones,' I say smiling.
An old woman shuffles past and gives my board a dirty look.
I take the knife out of my jacket and start cleaning dirt out of my fingernails with its tip. Alan's about to walk away again. 'But some Joneses are different to others,' I say. 'Like some Joneses are older than others. Some Joneses are cleverer than others. Some are nicer lookin'. Some Joneses like hittin' wimmin, and other Joneses don't. Know what I mean?' (p. 47, lines 7-22)

In Don Llewellyn's *The Kissing Gate*, Geraint has a blissful family life (B, p.175). The incidents related in the excerpts have a strong family orientation. A food parcel has arrived from mother's cousin Gwyneth in Pennsylvania (A, p.81, lines 24-25). Geraint's mother includes a visit to Aunty Olive in Bristol among the possible benefits of his father's promotion.

We'll be able to go away on holiday and visit Aunty Olive in Bristol. I've never been to England. (A, p.83, lines 15-16)

Geraint's mother is supportive following Eaglebeak's visit.

Instead of being angry, my mother hugged me and begged to know what was wrong.
'There's nothing wrong, Mam. Honest. I'll pass the exam, you'll see.'
'But he thinks you're not concentrating on your schoolwork.'
She was adjusting my tie and looking me straight in the eyes..
'Are you missing the old cottage?'
'No, Mam.'
'Are you being bullied at school?'
'No, Mam.'
'Is it some of the company you're keeping?'

(B, p.177, lines 3-13)

Gareth acts out the role of the older brother. He alludes to the fact that Annabel is the cause of Geraint's distraction but Geraint wants to keep this secret from his mother.

'No, it's the company he's *not* keeping.' Gareth the Wise had just come back into the house after having made himself scarce when Eaglebeak arrived. I swore I would inflict terrible injuries on my brother if he dared say more. Fortunately he didn't continue; nor, mercifully, did Mam.

(A, p.83, lines 14-18)

Gareth and their father have already read *How Green was my Valley*.

Gareth does not want to tell Geraint the story as this will spoil the film for him. He is also not averse to bossing/correcting his younger brother.

'It'll be a fine picture if it's half as good as the book,' said Gareth, polishing his shoes outside the back door. Mam, my brother, and myself were preparing to take the Saturday morning bus to Cardiff.

'Tell us what it's about, then,' I shouted impatiently from the kitchen where I was finishing my porridge.

'Can't do that. It'll spoil the film for you,' said Gareth. 'And don't talk with your mouth full!'

(B, p.176, lines 1-8)

One redeeming feature of the film was the hiding given to the sadistic teacher by Dai Bando, the pugilist. The thrashing was cheered by schoolboys throughout the cinema, and I was shouting as loud as anyone until my brother took exception to my indecorous behaviour and ordered me to shut up.

(B, p.177, lines 22-27)

In the excerpt from Max Boyce's *Live at Treorchy*, references to family express a more extended kinship network, typical of Valleys communities. When Max competes at the eisteddfod, the whole family are there to support him:

67	'Try it agen.'
68	And there was the hool row in the centre of the hall
69	full of my aunties and uncles and cousins, ondife,

70 Anti Mary, Uncle Will, Anti Nesta(?), Delwyn
 71 all, all my cousins,
 72 all knew it backwards. [laughter 6s]
 73 Like a hool row of goldfish, [laughter 6s]
 74 trying to help me on.

His mother enters him for the Eisteddfod:

51 So my mother thought, now enter me for the
 big time, odife.
 52 Semi-national Urdd in Aberdare. [laughter
 6s]

His mother 'disowns' him when he forgets his lines, thus providing the punch line of this anecdote:

78 And this, this woman turned round to my
 mother
 79 and she said,
 80 'Isn't that your little boy up there now, Mrs
 Boyce?'
 81 And she said, 'No. I've never seen im
 before.' [laughter 8s]

In 9-3 (section 5c), there is mention of dadcu relating the story of the victory to his great-grandchildren in the future:

143 [dramatic tone, stronger Welsh accent} And when I'm old
 and my hair turns grey
 144 and they put me in a chair,
 145 I'll tell my great-grandchildren
 146 that theyer dadcu was there.
 147 And they'll ask to hear the story
 148 of that damp October day, [strums]
 149 when I went down to Stradey
 150 and I saw the Scarlets play. [strums;
 applause 8s]

In *Twin Town*, the twins act very much in concert. In Episode 1, they smoke dope together in the stolen hot dog van. They joke and tease each other.

16 T2 Aye. And you know whar appens when they
 catches you smoking dope in Morocco?
 17 T1 Wha'?

- 18 T2 They ands you over to the fuckin Drugs Squad!
[teasing brother] Ca-ba-di-la! Ca-ba-di-la!=
- 19 T1 =Fuck off!=
- 20 T2 =Oh yeah! Oh yeah! Fuckin ad you! Right then!
You gorrw do a double ot dog with a quarter of
Moroccan sprinkled on top, twenty five fuckin
magic mushrooms, and you gwnnw eat it in three
mouthfuls.
- 21 T1 Piece a piss!

The development of the plot of the film to a large extent springs from family loyalty. Bryn refuses to give the twins any real compensation for their father's fall at work. This leads to reprisals. Later they plan and wreak revenge on the perpetrators of the fire which killed their parents and sister.

Family relationships are also a central theme in John Edwards' retelling of *Red Riding Hood*. The extended family group comprises, Red Riding Hood, her parents and her grandmother. Mother sends Red Riding Hood on errand to take provisions to her sick grandmother, showing care for an elderly/infirm relative.

- 20 One day, er mammy asked Red Ridin Ood
21 to take some goods to er myngu ((male member of
audience chuckles))
22 oo'd been baad in bed ((audience chuckle))
23 and under the doctor ((some members of audience join
in) ... frages.
24 'She'll be glad to ave these things in,
25 cos she aven't been able to get about, poor dab. ((some
members of audience chuckle))

Having escaped from the clutches of the wolf, Red Riding Hood runs to get her father, who shows both care and competence in defeating the wolf and restoring the grandmother to her rightful place.

- 71 She was off, full pelt,
72 along the road to where er father was ard at it. ((laughter
10s))
73 Talkin nineteen to the dozen
74 she told im all that ad appened.
75 E took is chopper, ((laughter 2s))
76 ran all the way back to myngu's,

- 77 and gave that wolf a real belter. ((laughter))
 78 E an Red Ridin Ood got myngu out of the cwtdh dan stâr
 ((chuckles))
 79 where the wolf ad put er.

In the personal narratives category, family is central to Chris Coleman's tale *The Rat, the Explosion and the Execution*.

- 21 CC And this was still in the house when we
 ac...actually moved in... in 1979. It was a bit
 rusty but it was serviceable and, you know, with a
 couple of young kids we didn't want to
 spend...waste any money buying a dustbin.
 We've got this...got this dustbin with a few rust
 oles in it. Also at the time, I was..er, I played a fair
 bit of squash. There was always like a bit of a
 squash racquet hanging around the place. And
 like any sort of parent, really, we'd make our house
 safe for our kids, an...and...we ad gates on
 stairways and so on. And that's ...that's a bit of
 background, really, in terms of the scene.
- 22 RL Yeah.
- 23 CC I think there was this one day that er, I was working
 with the Council, and, um, it was the day after
 Matthew, our eldest son, e must ave been about
 four, I think, at the time, five, and e ad is
 birthday. It was May, May time e had is birthday.
 And the kids came, and birthday party and so on.
 And I, um, went to bed that night, and so on, and,
 um, the following day I was up early, I was off to
 London by train. So up in the morning. I was first
 up. It was six o'clock, half past six or somethin,
 and I thought
- 29 'Matthew am been very well,' she said. 'Er, I took
 im...I took im to the doctor's first thing...first thing
 in the morning and er, e was...e was sick in the...
 in the surgery'.
- 30 E suffered with is years. E..as problems with is
 years and is ...and is...E was...

In Jean Lewis' *College, starting teaching and getting married*, her mother accompanies her to an interview in college. There is obvious intimacy in her relationship with her mother.

- 10 JL My mother came with me and... no cars, of course,
 we didn't have a car. So we went on the, um,

brown bus. Luxury, Luxury bus, it was called – The Luxury, which went from Swansea to Cardiff. And it had limited stops. And it was, um, I remember, the return was 2/6.

- 11 RL Hm.
- 12 JL ((laughs)) Anyway, so we found the place, found the college, and then my mother had to...sat in a room and I was called in for interview.
- 18 JL Things were quite difficult to get. Well anyway, I don't remember much about the interview but the Principal, Miss Davies, must have asked me lots of questions. And, um, so then my mother and I went down to Howell's and we had, um, afternoon tea there. It was quite special. And, um, we came home. And I suppose in a few months I must have had a letter to say I was accepted.

In Alyson Tippings' *Growing up in Trefil*, family life is also central to the community. She recounts the success of the local rugby club in winning the Welsh Districts Cup and the significance of the event for the players' families and the players themselves.

- 170 AT And they'd run out on the pitch and seen all their families in the stand and instantly
- 171 burst to tears, you know=
- 172 RL =Yeah=
- 173 AT =with the emotions of it. But, er, they came away with a win, which is most
- 174 important. Second time it was a lot easier. Um...

Relationships and Sex

These themes are well represented across the texts, ranging from the innocent and ultimately tragic romance between Geraint and Annabel in Don Llewellyn's *The Kissing Tree*, to the lurid goings on at the stag party in Lewis Davies' *Work, Sex and Rugby*.

Relationships and sex are major motivations and drivers of narrative action, just as they often drive and determine behaviour in real life. Many of the narratives would not function properly without these ingredients.

Among the literary works, Lewis Davies' *Work, Sex and Rugby*, tells of Lew's sexual encounters with girlfriend Louise, his one night stand with Anwen, and his sexual encounter with his ex, Marianne, in the graveyard of a church in Neath. Relationships are central to the selected excerpt. The main relationship formed is between Lewis and Anwen and the chat up forms the central part of the dialogue and action. (This is dealt with in more detail in Research Question 3 under Conversation Analysis.) Friendships already exist between Daz and Lewis and between Andrea and Anwen. Daz is Andrea's cousin. Sex is the goal of Lewis' chatting up and Anwen's responses. The pub set-up is a meeting place. Daz and Lew's contrasting views of the situation are expressed in the opening lines of the excerpt.

'Not much talent in 'ere tonight, is there, Lew?'

Lewis had a cursory glance around the pub. There were probably three men to every woman.

'There's enough,' replied Lewis with a confidently wry smile.

'Ark at you, right bloody Casanova.'

But Daz was smiling too. Lewis enjoyed some success with the women and Daz knew it. A broad boyish smile of white teeth coupled with a few calculated compliments usually achieved results.'

(p.49, line 30 to p.50, line 2)

In Rachel Trezise's *The Joneses*, the central theme of the piece is Alex's fantasy relationship with Lissa, though she is happy with her boyfriend Alan. Alex, Lipsy and Dai Grunge form a friendship group. Jasmine Jones may be considered part of that group but as a female, her role is more as a sexual object.

Sex is another prominent theme in *The Joneses*. The opening paragraph contains a sexual reference.

Lipsy cracks some crappy joke about me going there when school is finished in two years, laughing through his nose. I tell him his mother's a fat whore who sends photographs to *Readers' Wives*. 'You wish,' he says.

p.41, lines 4-8)

Dai Grunge's appearance continues the theme.

Dai Grunge comes running up behind us, red-faced from the wanking contest behind the netball barn.

A, Alex,' he says kicking a kerbstone with the rubber bumper on his big, stupid, blue trainers. 'Would ewe stick yer dick in Jasmine Jones?' Jasmine Jones is a fat-calved, blonde-mopped, big-titted fourteen year old with unbearable body odour, quickly making her way through Treherbert RFC under-nineteens.

'Fuck, yeah,' I say.

'Fuck, an' me,' he says.

(p. 41, line 12 to p.42, line 5)

Alex's sexual attraction towards Lissa is evident. However, it is of a different order from that for Jasmine Jones. He is rather in awe of Lissa.

When we turn into Gwendolyn Street she's there. Not Jasmine, definitely not Jasmine: a different sort of woman, standing on her doorstep, surveying the street behind her shades, her dark hair tied at the back of her neck, her long freckly legs sticking out of a denim skirt. Lissa. (p.42 lines 6-10)

In Segment 7, the dialogue between them when Alex visits her, we have:

She's standing on her doorstep in a negligée and I wish I'd brought the dope with me. (p.44, lines 19-20)

She goes into the kitchen and I watch the back of her legs as she does. (p.44, lines 28-29)

How come you're still in your nightie? I shout.

'Because I've got nothing to dress for,' she shouts.

When she comes back she's got her coffee in a black mug with the word BITCH printed on it in gold calligraphy. She sits down on the settee opposite me and looks at me, waiting for me to speak. In my head I see the scene from that film with Catherine Zeta Jones' husband, where the chick crosses and uncrosses her legs. I don't know why I'm thinking of that now.

(p.45, lines 4-12)

The crux of the dialogue comes when he lets her know he wants to be with her. She lets him down gently but firmly.

'I want to fucking be with you.'

'Be with me?' she says, standing up.

'Yeah,' I say, standing up.

'I'm twenty-nine, Alex.'

'Yeah.'
'You're sixteen, Alex.'
'Yeah.'
(p.45, lines 24-30)

'Yeah, look, I'm flattered okay?' she says, her forehead wrinkling up.
'But I'm not trying to flatter you,' I say walking down the steps.
(p.46, lines 17-20)

In Meic Stephens' *Yeah Dai Dando*, there are significant references to relationships and to sexual encounters, throughout the work, though, with one exception, these do not occur in the selected excerpts. As Meic Stephens remarked during an interview session with him, Dai is a sexual being. A central theme of the novel is Dai's relationship with Eleri and with what she represents (i.e. a type of Welshness that is different from his, more middle class and with roots in rural North Wales on her mother's side). It appears that Dai's brother Steve may also have had, or is still having a relationship with the mysterious Eleri. There is also strong sexual attraction between Dai and Ros Watkins and older lady he knows from work, with whom he has a rendezvous but then finds himself unable to perform sexually. His workmate Clive Hourahane is having a sexual relationship with Sylvia. They meet for sex outdoors on the Wenallt. Dai refers to this as they pass this area in the minibus returning from the rugby match at Treorchy.

Clive's over there screwin is Sylvia right now
(page 79, lines 10-11)

In Catrin Dafydd's *Random Deaths and Custard*, the whole evolution of the narrative stems from Sam's 'secret affair' with Andrew, who had saved her from choking by tapping her back when he called at her door. From that time on, her fantasy affair with Andrew (whom she calls 'Tellin') develops. They are due to meet but Andrew does not show, having been killed in a road accident in the meantime. The selected excerpt covers the funeral, which is attended by Sam.

I know it's a weird thing to think, but I couldn't quite believe that the body of the only person I've ever thought was lush was in the wooden box by where we were standin'. (p.136)

The sexually rivalry and jealousy between Vicky, Andrew's fiancée and Sam becomes evident, and leads to the undignified brawl at the graveside and Sam's falling into the grave.

You shagged im, it's obvious. I can tell it in your eyes.'
I wish, I thought, but I never said a thing.'(p.138)

In Don Llewellyn's *The Kissing Tree*, the relationship between Geraint and Annabel is very innocent. Geraint wants to keep his feelings for Annabel secret. His brother Gareth is aware of this and almost embarrasses him when his mother asks if the company he has been keeping may be a problem.

'No, it's the company he's *not* keeping.' Gareth the Wise had just come back into the house after having made himself scarce when Eaglebeak arrived. I swore I would inflict terrible injuries on my brother if he dared say more. Fortunately he didn't continue; nor, mercifully, did Mam.

(A, p.83, lines 14-18)

'Was Annabel around?' I said.
Gareth looked up from his Spam and chips. 'Oh yes, she was,' he said. 'And the tortoise. Why don't you come with me next time?'
'Good idea,' I said, trying my best to sound casual. 'Let me know when you're going again.'

(A, p. 82, lines 26-33)

I blamed my innumeracy on the lack of a clear mind. Some days a whole hour would pass without my thinking of Annabel, but these were the exceptions.

(B, p.175, lines 14-16)

In the formal performance material, sex is a major motivating theme in *Grand Slam*. Sex features prominently in Glyn's plans for Paris. Having 'scored' three times on the 1976 Twickenham trip, he is hoping to 'score' four times and thus achieve a sexual 'Grand Slam' of his own on the visit to Paris. This is one of the main drivers of the plot. Though not featured in this excerpt, the visit to the strip club later in the film, and Glyn's amorous success with Odette, are all part of the permissive, frolicking romp.

In Roy Noble's *Road to Reminisces*, there is banter and solidarity among the group of male friends. The members feel sufficiently at ease with one another to reveal potentially embarrassing information about themselves and their personal relationships. Line 118 suggests bravado, which excites the boys' curiosity (lines 119-122) but in line 123, it is evident that the joke is on Isi himself.

108 Is↑i Be↓van had been quiet up to now.
 109 He'd been upset the night before, you see.
 110 He and Marilyn, his wife,
 111 had ad a tiff.
 112 Well, it all got a bit heavy, really.
 113 'We ad a row,' e said,
 114 'it was a humdinger.
 115 They could hear us in Number 37.
 116 But boys, boys,
 117 to be fair,
 118 I ad er crawlin to me on er hands and knees by the end of
 the night.'
 119 'Ree↑lly?' we said.
 120 'Good on yew, Isi!
 121 Show her who's boss, is it?
 122 What did she say, then?'
 123 'She said 'Come out from under that bed, you coward!'

In the personal narratives category, Jean Lewis' tale *College, starting teaching and getting married* mentions meeting boyfriend Ken for the Cooks' Ball, the social event of the year, during her three years at college. There is also mention of their getting engaged and, for the pupils at school, their apparent whirlwind romance in getting married in the same term that Ken came to teach at the same school, although they had in fact known each other since school days and had been engaged for some time. This is a real life story, demonstrating the significance of relationships in shaping the narrative of life.

32 Anyway, so, um, Ken, my boyfriend from...from
 school, um, came up. He was the in, um,
 Swansea University, er, studying History. And I
 remember him staying in one of the, er, small
 hotels on Cathedral Road and going to the dance
 in the Angel Hotel, which was ((laughs)) quite
 a...quite a posh place.

- 33 RL Hm hm.
- 34 JL Now the, I can't remember if we walked from Cathedral Road to the Angel...or would we have gone...there were trolleybuses in those days
- 35 RL Hm.
- 36 JL Oh, I shouldn't think we'd have gone on...by taxi...don't think we'd have had enough money to go by taxi. And in, you know...so there were three of those, one in each year. And that was that.

Ken moving to Clydach school and getting married in the same term, is a good example of how relationships shape and determine the narrative of real life.

- 67 And...but Ken, of course, he had, um...couldn't get a job locally, and he went to teach in Dud...Dudley-Kingswinford.
- 68 RL Hm hm.
- 69 JL And he and Jeff had, um, posts...Well, not in the same school but, um, there we are, that was it.
- 70 And, um, after about two years, we decided we'd get engaged and, um, he would try for a job near here, or, if that wasn't successful. well, then I would have to go up and, um, teach up in that area – Dudley-K...that area.
- 71 But as luck would have it, the English teacher ((laughs)) in...in school, Miss Hughes from Penclawdd, I remember. And she was super teacher. She was MA. So, you know, the staff in school in Sec Modern in those days, everyone was very, very well qualified, and, um, she must have been in her 40s, and she became engaged and got married quite quickly at that time. So her job came. She was teaching English, and, um, so the Headmaster said
- 72 'You know you might as well ask Ken to try for the job, then, you know, if that's what he wants.
- 73 So, of course he did and was...then had the position of English teacher in the school. And um
- 74 RL You had to give up if a woman got married then?
- 75 JL No, not at that time, no.

- 76 RL But she did?
- 77 JL Yes, because, er, her husband lived in North Wales.
- 78 RL Oh I see.
- 79 JL And she left. No, no! There were married teachers then. And then, I don't know, something happened to the History teacher, and, um the subjects were reorganised, and, um, ((laughs)) Ken then took charge of History, because that was his main subject.
- 80 RL Hm hm.
- 81 JL And, um, he then became the History teacher there.
- 82 RL Hm hm.
- 83 JL And, um, I remember Ken came to school after the Easter holidays.
- 84 RL Hm hm.
- 85 JL And we got married at the end of that term,
- 86 RL Hm hm.
- 87 JL having known each other since I...since I was 15 and he was 16, and been around together all that time, then getting married. And, of course, the children knew in school that we were getting married. And it was in the local chapel. And, of course, all these girls from school came to see the wedding. And, of course, they were amazed. They thought that we had just met and got married in just a term! Little did they know ((laughing)) that we'd known each other for years and years and years!
- 88 RL Hm hm.
- 89 JL And there we are! That's it!

Self-deprecation

The criticism is sometimes made of South Wales Valleys people that they lack confidence and are too easy-going and unassuming. Although this description is by no means applicable to all Valleys inhabitants, there is

some evidence in the texts of the theme of Self-deprecation. Being self-important and overbearing is generally seen as socially unacceptable.

In Catrin Dafydd's *Random Deaths and Custard*, when Sam is challenged at the funeral after throwing the fish finger on the coffin, she replies in such a way that suggests she just wants the ground to open up and swallow her (which it does literally very shortly afterwards when she falls into the grave and onto the coffin) for her to be out of the limelight.

'If ew don' mind me askin' love, who the fuck are you?'
'No one,' I said. He looked towards the coffin and held my arm.
'Why in God's name have you thrown a fish finger down there then?'
I cringed. How do you explain somethin' like that. I looked up at everyone.' (p.137-8)

Sam's explanation may be intended to divert attention away from herself but arouses more curiosity and a violent reaction from Vicky.

Tellin', Andrew saved my life once. (p.138)

Also, when she regains consciousness, her feeling of discomfort is clear:

I was absolutely gutted and really confused. (p.138)

She cried again and I felt like a twat. I shouldn't 'ave fuckin' gone. (p.139)

When questioned by Andrew's aunt on waking up, she repeats.

Well, he saved my life once. (p.139)

but is critical of her own action:

...because lookin' back it was the stupidest thing I've ever done.
How did I think I'd be able to justify that? (p.140)

Modesty is the norm for Blod and Annie in John Edwards' dialogue. A modest, restrained outlook is expected by both interlocutors. This is the 'proper' way to behave, in contrast to the self-important, presumptuous outlook exemplified by Maggie Davies' daughter:

38	Maggie Davies's girl was servin.
39	Ikey bit she is. ((loud laughter 5s))
40	Proper stuck up.

99 Anyway, this girl of theyers pretended she didn
 know me from Adam.
 100 Mus think I'm twp or something, ((laughter) 2s,
 with the sound 'aw'↘,))
 101 and she's one of the crachach round ere.
 102 She's got a twang you could ...cut with a knife.
 ((audience joins in, JE laughs))

Max Boyce is the butt of his own joke in Section 4 of 9-3, based on his forgetting his lines when reciting at the eisteddfod as a boy. Similarly, the punchline of Section 7 (line 191), depicts him as intimidated by the giant who has painted his car:

178 I said, 'OK,' I said,
 179 'Oo's the Picasso?' I said. [laughter 8s]
 180 'Pwy wnaeth e?'=
 181 'Who did it?
 182 Who paint, who painted my car green?'=
 183 And this chap got up in the corner of the
 bar, boys,
 184 e was about eight foot six, [laughter 2s]
 185 shoulders like tallboys. [laughter 4s]
 186 Tattooed across is chest [pause]
 187 'Cymraeg'.
 188 'Fi wnaeth e,' meddai fe.
 189 'I did it,' e said,
 190 'I painted your car green. Why?'
 191 I said [laughs] 'It's dryin lovely!' I said.
 [laughter 8s]

He is also modest about how he got started in show business:

46 I started off in this business
 47 quite by accident. [pause 2s]
 48 I started out in the local eisteddfod
 49 as everyone does in Wales.

In *Grand Slam*, Mog is very modest when Glyn tells him he should have won a Wales cap.

22 Glyn I remember you scrum↗magin↘ in one of em. Like
 a bloody rock, butt.
 23 Mog Thassit, innit. Solid, but they↗ used to say I was
 too light and not mobile enough.
 24 Glyn Rubbish, mun. Rubbish.

Self-deprecation is also a feature of David Jandrell's personal narratives. In lines 28-32 of *How I started writing*, he tells of his failure to swear convincingly and he also tells of the long haul to get the book published.

46 DJ because I'd been through all the publishin houses
in the UK and these were, you know, you know. Er,
I got in touch with those and they said they thought
it was good but it needed a name on the...on the
cover, because, um, why would someone see
'David Jandrell' on the spine of a book in Smith's
and pick it up?

However, David's work is liked by Y Lolfa despite short time taken in writing

67 And e said 'We'll publish it as it...as it is'. I was
expectin im to say
68 'Oh, we don't like that, you change this,' and e just
went straight for it.

Cluster C: Social Attitudes

Social attitudes are of course in evidence across the range of selected excerpts but these do not form a dominant or driving theme in the texts, rather forming part of the background or local texture of the narratives. In terms of historical setting, the action of the narratives spans almost two centuries, from Alexander Cordell's *Rape of the Fair Country*, which begins in the 1820s and includes of the Chartist uprising in 1839, to Angharad Penny Evans' story *The Hen Do*, which is set in 2010. It follows that variation in the social norms across the texts may be expected.

In terms of chronology of action, between the extremes of *Rape of the Fair Country* and *The Hen Do*, come modern novels such as Catrin Dafydd's *Random Deaths and Custard* and Meic Stephens' *Yeah Dai Dando*, which are set in the last decade. Between these extremes, we have Raymond Williams' *Border Country*, the action of which shifts from the 1960s to the 1920s, when Matthew's father came to Glynmawr, with particular emphasis around the time of the General Strike of 1926. Don Llewellyn's *The Kissing Tree* is set in the Second World War, and Lewis Davies' *Work, Sex and Rugby* in the 1990s.

The formal performance material has a strong 1970s stand, with *Grand Slam*, Max Boyce's 9-3 from *Live from Treorchy* and Ryan Davies' cabaret *Ryan at the Rank* all coinciding with Wales' period of dominance in rugby. John Edwards' material has developed over the past 25 years or so and, although not particularly date-bound, does contain references to his own childhood in Abercynon during the 1920/30s. Roy Noble's *Road to Reminisces* from *Letter from Aberdare, Volume 1*, though recorded in 2003, makes reference to the opening of the Heads of the Valleys Expressway in the mid-60s. The action of *Twin Town* is roughly contemporaneous with the film, which was released in 1997.

In the personal narratives category, Jean Lewis' three stories are set in the late 1940s, early to mid-1950s and the 1960s respectively. David Jandrell's two stories are set in the 1970s and 1980s, while Roger Pride's story is set on New Year's Day 1980. Chris Coleman's story *The Rat, the Explosion and the Execution* is set in the 1970s, while Alyson Tippings' story *Growing up in Trefil* begins with childhood reminiscences from the 1960s but also includes mention of the local rugby club's exploits in 2005 and 2006.

Gender Roles

In Alexander Cordell's *Rape of the Fair Country*, set in the first half of the 19th century, though written in 1959, gender roles are very clearly defined. The world of work is a man's world, while the woman's sphere is the home.

Elinor is told by Hywel to

'Get on with the bread, woman, and leave men's business to men.' (p.168)

However, Elinor is very much in control and has grasped the situation and fully understands Hywel's protective motives in sending boys inside when the Scotch Cattle arrive.

(to her son Iestyn) 'Believe that and you are a larger fool than I took you for.' 'Little and old she looked then, as if ten years had

come with the mob and touched her.’
(p.175)

In Don Llewellyn’s *The Kissing Gate*, set in the 1940s, the teacher Eaglebeak wants to speak to Geraint’s father about his schoolwork, rather than his mother.

Bore da, Mrs Llewellyn. Good morning. Er...I was hoping to find your husband at home.’ ‘Sorry, Mr David, he works on Saturday mornings. Can I help you?’

(B, p.176, lines 14-17)

Geraint’s father is the breadwinner. His mother is a housewife.

In Jean Lewis’ *College, starting teaching and getting married*, set in the late 1940s and early 1950s, women are more accepted in the workforce after the Second World War. Previously women teachers had to give up teaching on getting married, but that is evidently not the case by that time.

- 70 And, um, after about two years, we decided we’d get engaged and, um, he would try for a job near here, or, if that wasn’t successful. well, then I would have to go up and, um, teach up in that area – Dudley-K...that area.
- 71 But as luck would have it, the English teacher ((laughs)) in...in school, Miss Hughes from Penclawdd, I remember. And she was super teacher. She was MA. So, you know, the staff in school in Sec Modern in those days, everyone was very, very well qualified, and, um, she must have been in her 40s, and she became engaged and got married quite quickly at that time. So her job came. She was teaching English, and, um, so the Headmaster said
- 72 ‘You know you might as well ask Ken to try for the job, then, you know, if that’s what he wants.
- 73 So, of course he did and was...then had the position of English teacher in the school. And um
- 74 RL You had to give up if a woman got married then?
- 75 JL No, not at that time, no.
- 76 RL But she did?

77 JL Yes, because, er, her husband lived in North Wales.

78 RL Oh I see.

Nevertheless, the positions of authority are still generally more likely to be occupied by men and the roles are divided on gender lines. In *Needles and Pins*, set in the 1960s, Mr Hall is the First Aid teacher. There is a Headmaster – more usual for a mixed school at this period. The school nurse is female. JL, as Needlework teacher, is female. The Needlework pupils are all girls. The caretaker is male. In *The Urdd Dancing Group in School*, set in the late 1940s, the boys didn't dance and it was thus an all-girl group.

21 JL And, um, the...the dresses for that were big yellow and white checks and a big straw hat. And the boys, er, were in breeches. And I was then, as I was tall, I was a boy and in breeches, and it was a very, very pretty, er, dance.

22 RL But it was only girls that was actually dancing?

23 JL All girls, yeah. The boys at that time, er, didn't come to dance with us ((laughs)). So that was....And I remember, um, she took us then to London, Agnes Thomas and Tilley, and her other sister Sarah, who was headmistress in...in Clydach School first, and then Tilley went there, right. So then she took us to London Welsh Club, in...obviously in London, um, um, with a concert.

In David Jandrell's tale *ZZ Top*, set in the 1970s, David's male role is enhanced by going off in a sports car with a dolly bird.

25 And, um I won instant respect overnight, because I actually...I actually went out of school, and, er, they watched me run across the yard and get into a yellow MGB GT with a...a young lady in the driver's seat. And we w..went... disappeared at...at a rate of knots. I mean, tha was, kind of, you know.

26 And I went to work the next day and I was like this ((shows tiredness)). And they said...course, I was this, you know... ((coughs))

27 'You must av ad a bit of a night last night, sir.'

- 43 DJ But, I mean, I'd actually been to see ZZ Top. I'd been to London and saw ZZ Top, and went in an MGB GT with a...a blinkin dolly bird thrown in as well. You know, tha was, you know...I was an instant hero.
- 44 RL You ticked all the boxes.
- 45 DJ Yeah. Sports car, dolly bird, London, ZZ Top. Because they were all Heavy Metal fans.

In Chris Coleman's tale *The Rat, the Explosion and the Execution*, also set in the 1970s, the gender roles in the family are quite clear. Chris is the breadwinner while his wife Brenda is at home, looking after the children.

- 26 the usual thing, you know. Those...I mean, at that...at that time, Brenda was at home. She didn't go back to work with the kids, you know. So, she was lookin after the children – we ad two – say about...James must av been about two, Matthew was probly about five, just had is birthday.

Outside work is the male's responsibility. Chris' father helps him lift the patio to repair the damaged drain through which the rats could gain entry.

- 104 CC Yes, er, e was. My father then we...we tried...There was an old patio there in the garden. We lifted the patio up and, um, discovered that the previous occupants, oo did terrible jobs on everythin in the house

However, in Alyson Tippings' tale *Growing up in Trefil*, set in the 1960s, she tells of her tomboy upbringing and of girls and boys playing together in this small community.

- 25 AT =But because it's a small village, you tended to have, um, a greater mix of ages.
- 26 RL Hm hm.
- 27 AT And boys and girls playing together.
- 28 RL Yeah.
- 29 AT The...the area of the village where I lived, there was a family of 4 boys one side of
- 30 me and 5 boys the other side of me, so it was very much of a tomboy upbringing – it
- 31 wasn't many dolls and prams. =

- 32 RL =Yes=
 33 AT Bu.. but fortunately, because you live in a village,
 34 you get
 that lovely outdoor=
 35 RL =Yeah, yeah=
 36 AT =life. And freedom to roam wherever you want to
 in safety.

There is something of gender role reversal in John Edwards' *Blod and Annie*, where the ladies comment unfavourably on Maggie Davies' domineering attitude towards her husband. Nevertheless, the husband still clearly assumes the 'traditional' male responsibility for outside work.

- 82 E's always potchin with something
 83 in that shed of theyers out the back.
 84 Small little feller e is.
 85 Make two of im she would. ((laughter 6s, with the
 sound 'aw'↘,))
 86 Make two of im she would.
 87 E don't say boo nor bah to nothin. ((laughter))
 88 Can't get a word in with er.
 89 I fan↑cy, I fancy
 90 e used to work on the line. ((laughter))

In *Red Riding Hood*, Red Riding Hood's father is a woodsman, and thus the traditional provider figure.

- 15 Er dad worked days reglar ((laughter))
 16 in the forestry.
 17 Dab and e was. ((laughter))

Her father comes as rescuer, another male stereotype role.

- 75 E took is chopper, ((laughter 2s))
 76 ran all the way back to myngu's,
 77 and gave that wolf a real belter. ((laughter))
 78 E an Red Ridin Ood got myngu out of the cwtych dan stâr
 ((chuckles))
 79 where the wolf ad put er.

In Max Boyce's 9-3, the world of work and rugby is male-dominated and macho in outlook:

- 120 [mock dramatic voice] And the hands, the
 hands that held the glasses high
 121 were strong from steel and coal,

122	and the air, the air was filled with singing,
123	and I heard a grown man cry,
124	[confidential tone] not because we'd won
125	but because the pubs ran dry. [laughter and applause 10s]

Rugby playing and drinking are part of the expression of this outlook.

On the cultural side, there is a more feminine note. Max's mother takes him to compete at the eisteddfod:

51	So my mother thought, now enter me for the big time, ondife.
52	Semi-national Urdd in Aberdare. [laughter 6s]

A 'macho' attitude of standing up to trouble is also evident in the following;

172	I went outside
173	and someone ad painted my car green. [laughter 6s]
174	[normal pace] So back in I went,
175	ol, ol collier, ondife,
176	back [laughter 5s]
177	back in I went.

In *Grand Slam*, male 'macho' roles are clearly defined but Maldwyn stands out as different through being camp (see under Personal Identity above). While Mog and Glyn are drinking cans of Felinfoel ale, Maldwyn takes a swig from his hipflask. Maldwyn is concerned about the window display for his boutique, while Glyn and Mog talk about rugby and sex.

In Lewis Davies' *Work, Sex and Rugby*, there is an interesting and accurate exposition of differences in attitudes along gender lines. Anwen mirrors Lewis' concern for Andrea by expressing similar concern for Daz, who will be left alone in the pub once they leave. Unlike Lewis', Anwen's concern is more genuine. This may be down to gender differences in attitude to leaving a friend in such circumstances.

"What about your mate? asked Anwen, obviously surprised at Lewis's willingness to abandon his friend.
'He's a big boy, he can look after himself.'
'Won't he mind?'
'No, of course not. It's almost stop-tap anyway.'

(p.55, lines 15-19)

There is a contrast between Lewis' offer to walk the women to the bus stop (the verb 'walk' is transitive), and also Daz's use of the verb 'walk', to Anwen's offer to 'walk with' Andrea to the bus station. The active, transitive role of 'walking' is seen as a male activity.

Lew: 'Well we can walk you to the bus stop first.'

(p.54, line 17)

Daz: 'I thought we were going to walk her to the bus stop.'

(p.55, line 28)

Anwen: 'You don't have to go yet, And. Stay a few minutes and we'll walk with you to the bus station.'

(p.54, lines 28-29)

Social Attitudes, Social Norms

In Don Llewellyn's *The Kissing Gate*, there are several examples of expected norms of behaviour. There is an emphasis on the importance of education and manners. For example, Gareth tells his brother Geraint not to talk with his mouth full (B, p.176, lines 1-8), and to shut up when cheering over-loudly in the cinema (B, p.177, lines 22-27).

In Catrin Dafydd's *Random Deaths and Custard*, some interesting issues concerning appropriate behaviour and language at a funeral. Sam shows respect for the occasion:

They didn't seem to know or care who they were talkin' about. And this was someone's funeral. Well, not someone. Not just anyone. This was Tellin's funeral. (p.135)

(when the object of hostile staring by Vicky): 'I wanted to shout, 'What's wrong? Gorra telly on my 'ead or wha'?' but I didn't. I couldn't really, could I? Not in a funeral. Not in Tellin's funeral. Not in her fiancée's funeral. And anyway, I had more important things to do. I had one more thing I really wanted to do, to say 'thank you' to Tellin. After all, he did save my life. (p.136)

However, Vicky does not hold back (see Research Question 3, Section G for consideration of escalation of hostilities).

'Look! I knew she was a freak!'

'She's fuckin' thrown somethin' weird in on the coffin,' she spat before lookin' over at me. She brushed her hair behind her ears as if she was preparin' for a fight. (p.137)

Christ! She's mental,' said the Vicky girl again. The priest looked at her angry because she'd used the Lord's name in vain.

'You shagged 'im, it's obvious. I can tell it in your eyes.'
I wish, I thought, but I never said a thing.' (p.138)

Clearly, Sam has a greater respect for the occasion than Vicky, whose violent behaviour and crude language emphasise the contrast between them.

The use of a four letter expression in the context of a funeral service by the 'oldish man' who challenges Sam after she has thrown in the fish finger, is unusual:

If ew don' mind me askin' love, who the fuck are you?' (p.137)

In Rachel Trezise's *The Joneses*, In Alex's circle of friends, drug taking and sex have a prominent position. Alex sees himself as a possible partner for Lissa, despite their age difference though Lissa is happy with Alan and content to be his girlfriend.

In Meic Stephens' *Yeah Dai Dando*, Dai expresses a world view and value system which puts emphasis on belonging, on family ties, of being true to one's roots. Steve is the antithesis of this. He has abandoned his roots, now talks differently, did not even turn up at his father's funeral and is self-seeking and arrogant.

and it's not like Steve stays in touch we aven seen the sod in ages didn even ave the decency to come ome from America for Dad's funeral five years ago nearly six come December said e ad an important conference to organise conference my arse yeah yeah Mam won't forget that in a urry I can tell yew for nothing it's the main reason why things ave cooled between us I spose we sussed ouer Steve out after that like we only get a Christmas card from im now and e almost never phones ome. (p.38, lines 18-27)

In Lewis Davies' *Work, Sex and Rugby*, it is clear that the same world view is shared by Lewis and Anwen in respect of the chat up/pick up routine. Lewis' chatting up is met with successive green lights by way of response from Anwen. However, there are a number of moral issues here. Lewis wonders if Daz would mind if he chatted up his cousin.

He liked the look of Daz's cousin, but would he mind, considering she was a relative? But then he did say she was his second cousin: not that close, no problem. (p.51, lines 27-29)

Anwen (and Lewis) are aware that Andrea is being left out of things. Their suggestions that she stays are conciliatory in nature, having the intention of making her feel better.

Anwen turned to her, annoyance evident in her expression.
'It hardly seems worth it now. It's almost ten-thirty; by the time we get to the Cam it'll be nearly closed.'

(p.53, lines 18-20)

Her appeal to Andrea to stay is echoed by Lewis:

'No, don't go now; you might as well stay. Me and Daz will walk you to the bus stop,' enthused Lewis. He was in now and he didn't want Daz's cousin to blow it just because he hadn't chatted her up.'

(p.53, lines 21-24)

When Andrea announces that she is going, Anwen again suggests she stays, largely in order to mollify her. Once Andrea confirms that she is leaving, Anwen's next utterance seems designed to ensure continuity in their relationship. Lewis chips in to bid Andrea farewell, mirroring Anwen's words and thereby building greater rapport with her.

You don't have to go yet, And. Stay a few minutes and we'll walk with you to the bus station.'
'No thanks, I'm going to go now.'
'Are you sure?'
'Quite sure.'
'Same time in the morning then, And?'
'Yes, I'll be there.'
'Good night then, And.'
'Yes, see you again,' added Lewis.

(p.54, lines 28-36)

In Raymond Williams' *Border Country*, there are also moral issues. The railway workers need to decide whether they want to support the miners by coming out on strike. There is also the question of legality of strike action in the light of their contract with the Great Western Railway. In

terms of world view, the railway workers have to come to a practical decision on how the wider situation impacts on what happens in Glynmawr, and vice versa. The contrast – or similarity – between microcosm and macrocosm is prominent.

In John Edwards' *Blod and Annie*, a very clear world view is expressed.

The ladies are disapproving of someone whose standards of housekeeping are not good.

51 *Annie* In school with us she was.
52 She's a bit wit-wat. ((loud laughter 3s))
53 Always ave been,
54 proper alf-soaked,
55 with no go in er at all
56 They do say,
57 they do say
58 she's proper didoreth round the ouse.

Maggie Davies is contrasted adversely to her sister, Glad.

94 She's norra bit like er sister. ((laughter))
95 Norra bit like er sister Glad.
96 Like a pin in paper, she is. ((laughter))
97 More up together, like.
98 And she's a dab and with er Welsh cakes and
pikeluts

There is a dislike of presumption, affected speech, people giving themselves airs and graces

79 *Annie* But she's fit.
80 She do get evrythin that's goin that one.

99 Anyway, this girl of theyers pretended she didn
know me from Adam.
100 Mus think I'm twp or something, ((laughter) 2s,
with the sound 'aw' ↘,))
101 and she's one of the crachach round ere.
102 She's got a twang you could ...cut with a knife.
((audience joins in, JE laughs))

They are disapproving of Maggie Davies' overbearing behaviour towards her husband.

84 Small little feller e is.
85 Make two of im she would. ((laughter 6s, with the

sound 'aw'↘,))
 86 Make two of im she would.
 87 E don't say boo nor bah to nothn. ((laughter))
 88 Can't get a word in with er.

It is normal for daughter and her children to stay while building work is going on at their house.

132 *Annie* As yewer daughter moved yet, Blod?
 133 *Blod* No...Ouer Louie's with us for a spell yet,
 134 Till theyer new ouse is ready.
 135 It will be a tidy spell, I xpect. ((laughter 2s))

In *Red Riding Hood*, there is evident awareness of a duty to care for an elderly relative.

20 One day, er mammy asked Red Ridin Ood
 21 to take some goods to er myngu ((male member of
 audience chuckles))
 22 oo'd been baad in bed ((audience chuckle))
 23 and under the doctor ((some members of audience join
 in) ... frages.
 24 'She'll be glad to ave these things in,
 25 cos she aven't been able to get about, poor dab. ((some
 members of audience chuckle))

The world view summed up in the extract 9-3 from Max Boyce is one of strong community identification, family orientation, a passion for Wales and the Welsh language, and particular a passion for Welsh rugby. The outlook is typical of the Valleys communities: 'macho' orientation; clear gender roles, where drinking and rugby are central to community life.

In *Grand Slam*, rugby is prominent as a common interest. This is an all-male rugby trip to Paris and the emphasis is on relaxation and enjoyment. The boys are already drinking on the bus to Cardiff Airport. Glyn talks of his intended sexual 'Grand Slam'. The cares and worries – indeed some of the norms of behaviour – of home are left behind in a generally permissive, hedonistic escape.

Cluster D: Everyday Life

All of the excerpts cover at least some of the themes in this category, which covers the World of Work, Politics, Religion, Sport, Arts and Culture, Education, Drinking and Health/Injury. These are central concerns in everyday life and in the extracts function in various ways – sometimes as powerful motivating factors and drivers of narrative, sometimes as background factors, adding context, texture and depth to a narrative.

The World of Work

The world of work plays a role in many of the excerpts. It is a central theme of Raymond Williams' *Border Country*. The whole of the selected excerpt is concerned with work and the dialogue between the workers takes place in or near the Glynmawr signal box. Discussions on whether the railway workers will heed the Union call to strike in support of the miners are interrupted when normal duties have to be performed when the Fishguard train goes through. Tom Rees and Harry in particular seem serious about their duties. The crux of the selected excerpt is the railway workers' attitude towards the General Strike. Adherence to instructions from the National Union of Railwaymen and solidarity with the miner is central to the discussion. However, by striking, the railway workers risk losing their jobs. Communications from the Great Western Railway make it clear that they consider strike action a breach of contract and thus hint that this could cost the workers their jobs. In this extract wider forces can be seen in their impact on one specific group of workers in one location. Underlying all this is the struggle between Union and employers, workers and the ruling class. Work and the decision whether to strike are the central drivers of the narrative in the extract.

As with other Welsh industrial novels like Richard Llewellyn's *How Green was my Valley* and Lewis Jones' *Cwmardy* and *We Live*, the world of work and trades union activity is also central in Alexander Cordell's *Rape of the Fair Country*. At the time of the incident related in the selected excerpt, Hywel is against Union activity.

His (Hywel's) obstinacy against the Union was a stupidity that involved not only us but our women. He despised my generation for its refusal to grovel to authority as he had grovelled and his father before him. Theirs was the blind loyalty that had brought the need for Unions when, if the profits were shared, there was plenty for everybody. I saw my father in a new light that morning: a man of clay; one ready to tug the forelock as the squire went by. He was set against any form of resistance to the masters who were bleeding us; against the Union, which demanded the right to put a standard upon its labour; against the Benefit Clubs, which existed to feed the starving; and against the coming Charter, which was the new standard of decency forged by men of learning and courage, men like Lovett and O'Connor, the heroes of my generation. (p.168)

When asked by Hywel how he would prevent the attack of the Scotch Cattle, Iestyn replies:

By the three of us buying Union cards and signing off midday. I am good for a fight if there is a chance, but the Cattle are roving in sixties. (p.169)

There is an obvious generational difference between Iestyn and his father Hywel. Iestyn is keen to support Union activity but at this stage in the narrative, Hywel has yet to be convinced. His obstinacy leads to his being brutally attacked by the pro-Union vigilantes known as the 'Scotch Cattle'.

In Lewis Davies' *Work, Sex and Rugby*, there are several scenes that feature Lew at work with a local builder's firm – hence the title of the novel – but they do not occur in the selected excerpt. However, there is significant reference to the world of work in another context – his chatting up of Anwen.

Before going over to speak to Andrea and Anwen, Lewis asks Daz for more information about them. He is told they work together.

'Aye, alright. What's her friend's name?'
'I'm not sure, Anna I think, she works with her.'

(p. 51, lines 11-12)

Lewis uses the subject of work to develop the conversation with Andrea and draw Anwen into the conversation.

'So how do you two know each other then?' asked Lewis hoping to draw Anwen into the conversation.

'We work together,' replied Andrea.

'O'aye where's that then?'

'In the DVLC.'

Lewis scrambled for some mutual area of interest. 'It's something to do with car registrations, isn't it? I think I got mine from there.'

'Everyone gets them from there,' replied Andrea scornfully.

(p.52, lines 18-26)

There is also an echo of work routine in Anwen's parting words to Andrea.

'Same time in the morning then, And?'

'Yes, I'll be there.'

'Good night then, And.'

(p.54, lines 33-35)

In Meic Stephens' *Yeah Dai Dando*, Dai works at the Gwalia Building Society while his brother Steve is a university lecturer, who is applying for a post at the University of Glamorgan. Dai compares himself to his brother and also his father, who was a miner until the pit closed:

whas wrong with the Gwalia? it's really exciting sometimes
like when there's a cut in mortgage rates and everyone wants
one

(p.38, lines 4-6)

I could've gone to yuni but I decided to leave school after my
GCSEs I got five didn't see much point wanted to get out
and earn some money something to spend at weekends like
nothing wrong with that is there? got a job with the Gas Board
in Ponty better start than my father ad like e spent years
underground til the Lady Windsor closed down and then e was
on the Shamrock buses e ad white finger e did and the cown
dust got im in the end

(p.38, lines 10-17)

'and now e's tryin to get a job at the yuni on Lantwit Road well
well

(p.39, lines 8-10)

'I wonder if Steve's gonna get this job today? (p.40, lines 16-17)

In the excerpts from Don Llewellyn's *The Kissing Gate*, news is received of Geraint's father's promotion. His mother sees the possible benefits of

an increased income, though these could be threatened by his habitual drinking bouts:

‘He’ll double his wages, you know! We’ll be able to go away on holiday and visit Aunty Olive in Bristol. I’ve never been to England. Perhaps we can move to a house with running water and an indoor lavatory, electric light, and a cooker you can switch on and off. And a vacuum cleaner like the one I saw in Ty Mawr house. And other important things, too...that is, of course, if...’ (A, p. 83, lines 14-20)

There are several references to the world of work in Max Boyce’s 9-3. The first is in connection with the crowd at the Llanelli v. New Zealand rugby match.

120 [mock dramatic voice] And the hands, the
hands that held the glasses high
121 were strong from steel and coal,

Also:

126 Then dawned the morning after
127 on emty factories,
128 [drunk voice] for we were still at Stradey, [laughter 7s]
129 [normal voice] bloodshot absentees. [laughter and
chuckles 8s]
130 But we all ad doctor’s papers [laughter and
applause 8s]
131 oh, aye, we all ad doctor’s papers,
132 an, and they all said jest the same,
133 that we all ad scarlet fever, [laughter 3s]
134 and we caught it at the game. [laughter 4s]

In the anecdote in Section 7, Max makes reference to his own former employment as a collier. He seems proud of his old occupation and its macho expectations.

172 I went outside
173 and someone ad painted my car green.
[laughter 6s]
174 [normal pace] So back in I went,
175 ol, ol collier, ondife,
176 back [laughter 5s]
177 back in I went.

In *Ryan at the Rank*, there is reference to the Welsh-Italian ice-cream makers, the Comos (line 14) and also the Welsh boys doing well on the showbiz circuit (lines 15-16), and to the dominance of coal in the Rhondda (line 41).

The only mention of work in the selected excerpt from *Grand Slam* is Maldwyn's window display for his boutique (lines 6-8), clearly something he enjoys. The whole atmosphere of the excerpt – indeed the film as a whole – is one of leisure, freedom, escapism.

Work, economics and unemployment have a significant background role in the excerpt from *Twin Town* and in the film generally. Cartwright runs a roofing company. Fatty, Dai and Chip work for him. Terry and Greyo are bent policemen who supplement their income through drug dealing etc. There is a big difference in wealth between the Cartwrights and the Lewis'. The Cartwrights live in a mansion called 'Ponderosa', while the Lewis' home is a caravan. The twins are unemployed.

Roy Noble's *Road to Reminisces*, opens with mention of the construction work on the A465.

5 Even the cranes and bulldozers and diggers and Euclids
6 working on the dualling of the A465,

Construction work is going on at the scene of Isi's tale:

127 'when the new sewerage pipes were put in.
128 I can see em now\.

And later, as he relates the climax of the tale:

147 No, Cefn High Street it is for me,
148 that hot day when he'd taken his shirt off
149 and e bent over the trench.
150 That woman came out of the house unexpectedly,
151 saw his cleavage,
152 fainted,
153 fell onto the shovel,
154 and the other end swung up
155 and hit him
156 in a place where choirs aren't interested in you any more.

There is also humorous mention of the jobs done by Ben Sharkey, the 'Compo King' in which he has gained compensation from his employers:

134 He had compo from the Post Office
135 for a jammed finger
136 when he caught it, er, in a letter box on the Christmas
mail run⁷,
137 compo from the dentist for brewsed ribs
138 when the feller put is knee on Sharkey's chest
139 to give a last yank to a molar⁷,
140 compo from the Council
141 because the ash lorry went over is foot.

There is passing reference to the world of work in John Edwards' *Blod and Annie*.

Maggie Davies' daughter serves in the Co-op

38 Maggie Davies's girl was servin.

Maggie Davies' husband used to work on the railway.

89 I fan¹ cy, I fancy
90 e used to work on the line. ((laughter))

The world of work plays a significant role on Jean Lewis' second tale *College, starting teaching and getting married*. In the first tale, *The Urdd dancing group in school*, we hear of her teacher, Agnes Thomas' influence on her future career choice.

2 We had a magnificent teacher, Miss Thomas,
in...in Zoo and Bot. She was very thoro, and very
well liked but she made us learn because every
about f...every fortnight, I would say, we had a
test, so we had to learn ((laughs)) these, er, these
topics.

3 But she was also the teacher who was in charge of
the Urdd in...in school.

In the second story, we hear of her enjoying teaching practice and the applying for – and getting – her first job.

43 JL And, um, of course, they weren't very easy to get
then. It was...But anyway....But in my second
year, I did teaching prac and went....we did first of

- all...we did, er, Junior teaching. So I went to Herbert Thompson School.
- 44 RL Where's that?
- 45 JL Oh I think it's sort of on the outskirts of, um, of...of, near Canton, I think, Herbert Thompson. That sort of area.
- 46 RL Hm.
- 47 JL So I think that was in the term, and then, um ((pause 4s))...and then I came home and did teaching prac in the local school, which was the local, um, Secondary Modern school.
- 48 RL Hm hm.
- 49 JL And I think I went there for three weeks. Delightful. Loved it. Loved it there. It was super Cookery teacher in charge of me, Miss Evans from Rhos, um, and everything was fine. Super Headmaster. A strict disciplinarian but fine. And then, um, last teaching prac, it was W...Whitchurch High School, I think it was called, and, um, did Needlework and Cookery there. I s...remember the Needlework teacher was Miss Cuthbert. Very, very smart lady with white, white hair. Very, very smart. And then the Cookery teacher was Miss Morgan. I don't know how I remember all these names. And, um, loved it there as well.
- 50 So, anyway, results of the, er, final exams. Passed well and must have sent off applications out, and a post came in Clydach, so I tried for that.
- 51 RL Hm hm.
- 52 JL It was...I remember going for interview, and of all people who tried as well was my friend Nance.
- 53 RL Hm↑.
- 54 JL It was a bit awkward.
- 55 RL Hm hm. But you tried for other =jobs as =well, I suppose.
- 56 JL =Yes. =Yes. There were others in the pipeline.
- 57 RL Yes , yes, yes, yes.

- 58 JL So anyway, so Nance an I had to go to school on this day for interview, =
- 59 RL =Hm=
- 60 JL =and another person who was a year ahead of us in college=
- 61 RL =Hm
- 62 JL Obviously, she'd left but was trying for a job there. But of course, I was the fortunate one to have the...the post. ((laughs))
- 63 RL Hm.
- 64 JL I had done teaching prac there so they knew what I was like, I suppose. ((laughs)) And then started teaching in Clydach Secondary School.

Ken then gets a job in the same school. There is high regard for teaching profession (line 71).

- 67 And..but Ken, of course, he had, um...couldn't get a job locally, and he went to teach in Dud...Dudley-Kingswinford.
- 68 RL Hm hm.
- 69 JL And he and Jeff had, um, posts...Well, not in the same school but, um, there we are, that was it.
- 70 And, um, after about two years, we decided we'd get engaged and, um, he would try for a job near here, or, if that wasn't successful. well, then I would have to go up and, um, teach up in that area – Dudley-K...that area.
- 71 But as luck would have it, the English teacher ((laughs)) in...in school, Miss Hughes from Penclawdd, I remember. And she was super teacher. She was MA. So, you know, the staff in school in Sec Modern in those days, everyone was very, very well qualified, and, um, she must have been in her 40s, and she became engaged and got married quite quickly at that time. So her job came. She was teaching English, and, um, so the Headmaster said
- 72 'You know you might as well ask Ken to try for the job, then, you know, if that's what he wants.

- 73 So, of course he did and was...then had the position of English teacher in the school. And um
- 74 RL You had to give up if a woman got married then?
- 75 JL No, not at that time, no.
- 76 RL But she did?
- 77 JL Yes, because, er, her husband lived in North Wales.
- 78 RL Oh I see.
- 79 JL And she left. No, no! There were married teachers then. And then, I don't know, something happened to the History teacher, and, um the subjects were reorganised, and, um, ((laughs)) Ken then took charge of History, because that was his main subject.
- 80 RL Hm hm.
- 81 JL And, um, he then became the History teacher there.
- 82 RL Hm hm.
- 83 JL And, um, I remember Ken came to school after the Easter holidays.

David Jandrell is also a teacher in his second tale, *ZZ Top*, while in his first story, *How I started writing*, he tells of the banter going on at work, when he worked in the steel industry. This led him to start compiling the 'Silly Sayings' book, which led to the publication of his first book.

Alyson Tippings makes passing reference to the world of work in her discussion of the renaming of the local pub in *Growing up in Trefil*. The pub's former name made a direct link with work in the village.

- 150 AT I think it's quite sad it's lost the 'Quarryman's Arms' because that said so much more
- 151 about the history=
- 152 RL =Yeah, yeah=
- 153 AT of the village, which was a mining village.

Politics

Politics plays an important role in three of the literary texts, reflecting the significance of the theme. In addition there are references in passing in two of the formal performance texts and in one of the Personal Narratives.

In the extract from Raymond Williams' *Border Country*, Morgan makes an explicit link between the call to strike and political action against the 'bosses' Government' and with an attempt by the workers to assume power. Morgan's politicising the strike as an act of defiance against the 'bosses' government' as well as a means to take 'power in our own hands', is an explicit expression of socialist ideology. Morgan's utterances in the first section of the excerpt function not only at the level of the narrative of the novel but possibly also as the author's standpoint in communicating this view to the readers. However, Harry's more circumspect and muted reaction, while generally supportive of the strike, offers another possible interpretation of the strike from the author's point of view.

'Only I tell you, Harry, this is no ordinary bit of a strike. This is us against the Government, no penny-an-hour job.'

Harry rubbed his hand over his face. 'We're with the miners, isn't it?'

'Aye but with them why? Because we're the working class, Harry, united for common action. The miners are fighting their own battle against their employers. We're not, mind. We're not fighting the companies, we're fighting the Government.'

'The country they said,' Harry answered, half to himself.

He wanted, in one way, to hear Morgan talk, yet the real argument was in his own mind, and in different terms.

'The country, Harry! We're the country. And mind you, saying that we're the country, we're the power, we the working class are defying the bosses' government, going to build our own social system.'

'I don't know about that,' Harry said.

'How many know it, I wonder?' Do the union leaders know it? Have they got the courage? We're not miners see, Harry. We got no right to strike, only for the working class.'

'I'll stand by the miners, if it comes to it.'

Morgan looked at him, doubtfully, and then threw up his hands.

'If that's all it is, mun, we shall lose. We're out for the power, the power in our own hands.'
(*Border Country*, pp. 103-4)

From the perspective of narrative, the various gradations of political and emotional support for the strike are worked out in the excerpt. Each of the characters represents a gradation of ideology ranging from full and explicit support to opposition to the strike.

In the excerpt, Williams also explores the relevance, meaning and relationship of local action in the relative backwater of Glynmawr with a wider struggle, not only in support of the miners from the neighbouring valleys but also in support of the workers on a national UK-wide basis. It is part of a class struggle – the workers versus the ruling class.

In Alexander Cordell's *Rape of the Fair Country*, Iestyn is supportive of Union action while his father Hywel is at this point in the novel opposed to all Union or political activity, even though his refusal to strike makes him a 'scab' or 'blackleg' and target for a brutal attack by the pro-Union vigilantes, the 'Scotch Cattle'.

His (Hywel's) obstinacy against the Union was a stupidity that involved not only us but our women. He despised my generation for its refusal to grovel to authority as he had grovelled and his father before him. Theirs was the blind loyalty that had brought the need for Unions when, if the profits were shared, there was plenty for everybody. I saw my father in a new light that morning: a man of clay; one ready to tug the forelock as the squire went by. He was set against any form of resistance to the masters who were bleeding us; against the Union, which demanded the right to put a standard upon its labour; against the Benefit Clubs, which existed to feed the starving; and against the coming Charter, which was the new standard of decency forged by men of learning and courage, men like Lovett and O'Connor, the heroes of my generation. (p.168)

In Meic Stephens' *Yeah Dai Dando*, the themes of class, nationalism and personal identity intermingle. In the novel as a whole, Dai is coming to terms with what it means to be working class, Welsh but not a fluent

Welsh speaker. (See also discussion of this point under 'Personal Identity' above.)

In Max Boyce's 9-3, the performer is clearly pro-Welsh Language Society. (See discussion under 'Nationalism, pro-Wales / pro-Wenglish territory and anti-English sentiment' above.)

In Roy Noble's *Road to Reminiscences* and in Jean Lewis' The Urdd dancing group in school, there is reference to two famous political figures, Jim Griffiths, the first Secretary of State for Wales, and David Lloyd George respectively.

- 14 You see,
15 it was thirty eight↑years ago↘
16 that Jim Griffiths, the first Secretary of State for Wales,
17 opened the scenic section of the Heads of the Valleys
 Expressway,
- 23 I well remember the section that Jim Griffiss opened
- 34 JL The Urdd camp. And we went to Aberystwyth
 Urdd camp in summer holidays, and Criccieth.
 And that was an amazing, um, holiday because
 then we were taken up to Snowdon and to
 Ll...Llanystymdwy to see, er, er – what's is name?
 His birthplace? Where e lived?
- 35 RL Lloyd George.
- 36 JL Lloyd George. And, er, the garden and the stream
 nearby. It was amazing, amazing. And the sea in
 Criccieth was clear, clear!=

Religion

Religion is a major strand in one of the personal narratives and there are passing references in several of the literary and formal performance texts. Given the central importance of religion in the South Wales Valleys throughout the period of industrial expansion and social upheaval in the nineteenth and twentieth centuries, the large number of chapels of various denominations built in the Valleys, and the central role of Welsh chapels in conserving the Welsh language, such references are not surprising.

In the opening section of Alyson Tippings' *Growing up in Trefil*, she makes reference to the interwoven nature of the institutions of the village and hints at the significance of the chapel.

- 5 AT And...and really, because we were a small village,
6 it was very much the village hall,
 the chapel, the school. Everything was, er
 interwoven.
- 7 RL Yeah
- 8 AT and very much the same thing. So the people you
9 spent all day with Monday to
 Friday
- 10 RL Hm hm
- 11 AT in school, you played with in the evenings and you
 went to chapel with on the Sunday.

Religion is the central theme of section B (lines 95-141) of the narrative. Here Alyson tells of the special services (Cwrdda Mawr) and the village teas - a community celebration. She also explains about the language the services were held in and the difference between the Annibynwyr and the Baptists in this respect. Finally, she makes the point about the Ministers being part of the extended family, mentioning Rev. Nennog Thomas, who came back to officiate at her wedding.

- 95 AT Um, other things in the village - we talked about
 the, er, the school and the chapel.
- 96 And, of course, big chapel occasions we
97 wou...would have, um... what we called our
 Cwrdda Mawr, our...our Big Meetings,
- 98 RL Hm hm
- 99 AT which would be an all-day affair or an afternoon.
- 100 RL Hm hm.
- 101 AT And then you'd serve your teas in the village hall=
- 102 RL =Yeah=
- 103 AT =and go back for an evening session.
- 104 And then there were village teas, and for some
 reason, Trefil didn't have them at

105		Whitsun like all other, er, ch...chapels in the town. We ad ours in the summer.
106	RL	Hm hm.
107	AT	And they were a big party for the hool of the village, where the best china was
108		brought out, and the best baking=
109	RL	=Yeah=
110	AT	=and sandwich making.
111	RL	W...Was it in Welsh, then, or in English, or =was it a mix?
112	AT	=About half and half.
113	RL	Yeah.
114	AT	Half and half.
115	RL	Hm hm.
116	AT	If the preacher could only speak English, he would speak English,=
117	RL	=Hm hm=
118	AT	=and if he could speak Welsh, he would do a bilingual sermon=
119	RL	=Yeah=
120	AT	=and that sort of gradually, um, diminished
121	RL	Yeah, yeah
122	AT	in...in recent years. The two chapels in the village - one is Annibynwyr,
123	RL	Hm hm
124	AT	Welsh Independent, and the other was Welsh Baptist.
125	RL	Hm hm.
126	AT	And I think the Baptist chapel tended to have more English preachers, and the
127		Annibynwyr would have more Welsh preachers,
128	RL	Hm

129 AT er, because they supported the Bible College in
 130 Swansea, and we'd have a lot of
 students from there.

131 RL Aha.

132 AT And...and...again, I think, these Ministers become
 part of this extended family=

133 RL =Hm hm=

134 AT =um...that we had. Like one famous
 Minister...was the Reverend Nennog Thomas,
 135 who went to Trawsfynydd and...in North Wales,
 and then to Fishguard - Abergwaun
 136 – where, er, he died a few years ago. But that
 Minister still came back to do
 137 weddings – married me. He did christenings, he
 did funerals, and there was
 138 something....something about the... this family
 bonding that we had with our
 139 Ministers, they were still part=

140 RL =Yeah, yeah=

141 AT of our wider family.

Although not a central theme of Catrin Dafydd's *Random Deaths and Custard*, religion nevertheless features prominently in the selected excerpt. The funeral is held in a church and the excerpt relates the events around Andrew's funeral service. There is also mention of the afterlife by Sam:

I wondered for a while whether he was watchin' this funeral. But I guessed he was probably too busy, sortin' things out up there. After all, he'd only just arrived. (p.136)

Sam prays while throwing in the fish finger (p.137).

In Don Llewellyn's *The Kissing Gate*, Geraint says nightly prayers for Annabel to be interested in him (B, p.175), while the excerpt from Raymond Williams' *Border Country* contains a passing reference by Morgan to 'Leave Sunday School to the kids' (p,105) when he suggests convening a Union Branch meeting on Sunday afternoon. There is also a passing reference to religion in the excerpt from Alexander Cordell's *Rape of the Fair Country*, where Griff warns that it is stupidity to ignore the call to strike and face violent reprisal from the Scotch Cattle.

Look where you like, deacon, you will never find such stupidity in the Book, and you have told me to look there once or twice.
(p.171)

There are many other references to religion elsewhere in the work.

The excerpt from *Twin Town* also features a funeral. Episodes 4, 5 and 6 take place outside a church where Fatty's funeral is to take place. The Vicar (played by Boyd Clack) is present. However, the funeral arrangements have been made without reference to the twins. It was their father's wish to be buried at sea. The twins steal the hearse containing his body, later to give him the send off he had wanted off Mumbles Pier.

Sport

Sport is one of the most widespread themes in the Everyday Life cluster. It forms a major strand in two of the Formal Performance pieces and three of the Personal Narratives and there are references to sport in almost all of the Literary works. The ubiquity of references to sport in the texts underlines its central importance to the Valleys community.

For the most part the references are to rugby (e.g. Max Boyce's 9-3, *Grand Slam* and Alyson Tippings' *Growing up in Trefil*) but soccer is also important (e.g. Roger Pride's *Richie and the Swan*) and there is also a reference to squash in Chris Coleman's *The Rat, the Explosion and the Execution*.

Rugby is the central theme of Max Boyce's 9-3, the title referring to the margin of Llanelli RFC's historic victory over the New Zealand All Blacks in 1972. Max's introduction (Section1) takes the form of a rugby chant and Max usually performed dressed in Welsh rugby scarf, cap and rosette and carrying a huge leek or daffodil. Section 3 is a gentle denigration of Treorchy RFC, where Max is performing. Section 5, the introduction to 9-3 and the poem itself, is all about the victory of Llanelli RFC over the All Blacks.

Max's early success and popularity coincided with the dominance of the Welsh rugby team in the Five Nations Championship. His songs and

poems both featured and chronicled the exploits of contemporary Welsh heroes such as Barry John and Gareth Edwards and Dai Morris. Max's material naturally became hugely popular with Welsh rugby fans, and his song *Hymns and Arias* has ever since this time been sung spontaneously by the crowd at Welsh rugby internationals. Along with the film *Grand Slam*, Max's material can be seen as recording and celebrating history in the making, not only that of Welsh rugby but even more significantly, that of the community which lived and breathed rugby, identified closely with the Welsh team and celebrated the team's successes as a community.

Rugby dominates the selected excerpt from *Grand Slam* and film as a whole. It is part of the identity of the Valleys communities – indeed the national identity of Wales. The trip is to support of the Welsh rugby team as they attempt to win the Grand Slam.

The text expresses the freedom and joy of a rugby trip from the Valleys to Paris, something which would strike a chord with the intended audience. In this short piece, we see how identities are built up through word and action (see personal Identity above) and also what themes are prominent: e.g. rugby, sex and drinking (not necessarily in that order!).

As a piece of social practice, it functions at two levels.

1. An all-male rugby from the Valleys trip to Paris
2. A film chronicling a moment in rugby history and community participation, and also the creative enterprise of director/producer, writer and actors.

At both levels we see the importance of rugby to the community and the type of behaviour and antics associated with the rugby trip.

At both levels too, we can get a sense of how the film mirrors and reflects the society which it depicts and in which it has been produced. Its success is in no small measure attributable to the way in which it faithfully

and amusingly depicts the values, beliefs, concerns and characteristics of the community in which and for which it was produced. There may be exaggerations but the film is sufficiently true to life as to be completely credible.

We also get a feel for how the director and actors are themselves part of that community, and, because of their familiarity with it, with its characteristics and with its mode of expression, they are able to express and reflect it both convincingly and entertainingly.

In Alyson Tipping's' *Growing up in Trefil*, Section D (lines 155-181) is concerned with the exploits of the local rugby club in winning the Welsh Districts Cup twice. Again, it is very much part of the community and the whole town of Tredegar gets behind the village team.

155 AT And...the rugby team. Still doin well. Just got
156 WRU status er, two years ago. Er,
157 and most famously went to the Millennium Stadium
158 in 2005 and 2006, where they
159 won back-to-back Welsh District Cups, which, for a
160 little village of a hundred people
161 was quite an achievement. To be fair, the
162 hool...the town of Tredegar came down to
163 the Millennium Stadium on both occasions. We
164 even had fans travelling over from
165 New Zealand back for this...

161 RL ((laughs))

162 AT this momentous occasion, where we were, um,
163 underdogs on both occasions and
164 managed to come back with the...with our Holy
165 Grail, I suppose, of winning the
166 Welsh...the Welsh Cup.

165 RL That's fantastic!

166 AT Yeah. Really, really emotional occasions. And it's
167 fair to say that our guys, when
168 they... the first time...er, Mike Ruddock did em, a
 lovely, um, video beforehand, to
 sort of, you know, get them in the mood for the
 Cup.

169 RL Yeah.

170 AT And they'd run our on the pitch and seen all their
171 families in the stand and instantly
burst to tears, you know=

172 RL =Yeah=

173 AT =with the emotions of it. But, er, they came away
174 with a win, which is most
important. Second time it was a lot easier. Um...

175 RL Yeah.

176 AT I dunno if we'll reach those heights agen but you
177 never know, do you? Rugby
changes, just like everything in life.

178 RL Yeah.

179 AT But they were, um...that was sort of, um, one of
180 the big memories of...of recent
times we have in the village.

181 RL Yeah, yeah.

The Wales/England rugby match plays an important role in Angharad Penny Evans' *The Hen Do*. The group go to watch the game in Ty Tawe, the Welsh club in Swansea, where great preparations have been made for the showing of the game there. However, the projector fails, so everyone goes to the nearest pub, the 'Potter's Wheel', to watch the game. It is at the 'Potter's Wheel' that the incident with the 'large lady' supporting England takes place.

20 An, er, yeah, ended up in.....but the problem – not
the problem - but before that,

21 actually, we went to Ty Tawe to watch the rugby, to
watch Wales/England. And Ty

22 Tawe is the Welsh club in Swansea. And er up on
the hill.

23 RL In your costumes?

24 APE In er, no, this was before costume wearin. This
was just normal gear.

25 RL Hm hm.

- 26 APE But of course, biggest day of the year,
 Wales/England, place packed,
- 30 APE everybody made food, buffet out, whatever.
 Projector wouldn't work! ((laughs))
- 31 RL ((Laughs))
- 32 APE Kick off was 5 o'clock, 5 to 5, so everybody legged
 it down the road to the...to the
- 33 'Potter's Wheel' on the corner ((laughs)). Left Ty
 Tawe! ((laughs))
- 45 APE who like to drink. But there was this lady in the
 front ((laughs)), that was um... an
- 46 she was quite a large lady. And one of the local
 men said
- 47 "Oo she's like a sumo player!" ((laughs))
- 48 RL ((laughs))
- 49 APE An she was shoutin at the screen:
- 50 "England, go England! Love you, England! Love
 you, England!"
- 51 And of course everybody else in the pub was
 Wales. And I happened to go out, cos
- 52 at half time I went out to move the car, and I saw↑
 her outside. And she was on her mobile, phonin er
 friend.
- 53 "I'm in the pub with all the Welsh. They hate me!
 They hate me!" But she was
- 54 there with the broadest, what I'd say Gorseinon
 accent I've ever hiurd. So I dunno
- 55 where her Englishness came from!

There is also mention of the other Six Nations game (Ireland/France) at line 73.

The whole of Roger Pride's *Richie and the Swan* is built around events at Swansea City v. Cardiff City football match. It has certain similarities with

Grand Slam in that it is about an all-male visit to an away game.

Camaraderie, high spirits, drinking and mischief are the order of the day in both narratives.

Rugby is a significant topic of discussion between the friends in Roy Noble's *Road to Reminiscences*. The comments are very critical of the state of Welsh rugby.

- 56 when there was a gap in the provincial rugby or club
rugby discussion.
- 57 Actually, the rugby debate was ruled out of order by
Chairman Herbie
- 58 on the ground that it's financially untenable,
- 59 administratively too taxing
- 60 and nowadays actually boring.

The title of Lewis Davies' *Work, Sex and Rugby* suggests the importance of rugby in the novel and in Lew's life. The selected excerpt directly follows rugby training. There is also reference to Lewis' world of football at school.

She was several years older than Lewis. He remembered her vaguely from school: a tall goddess figure far removed from his world of football teams and Saturday nights in front of the tv. But now they were closer and tonight he wanted to be as close as she would let him. (p.53, lines 7-11)

When Lewis bids Daz farewell, they make reference to the rugby game on Saturday.

Lewis was leaving. 'Anyway we've got to go now,' he announced with an emphasis on the 'we' as he handed his glass to Daz. 'So I'll see you Saturday for the game.'
Daz looked at Lewis with the gaze of a man who was not really keeping up with events.'(p.55, lines 32-36)

There is an unexpected, yet significant reference to rugby in the excerpt from Catrin Dafydd's *Random Deaths and Custard*. At the funeral, a rugby ball is one of the objects thrown into the Andrew's grave as a tribute (p.137). Although rugby is not a central theme in this novel, the significance of rugby to the community is exemplified by this gesture.

In *Twin Town*, Bryn has built a rugby clubhouse (the scene of Fatty's fall

while working on the roof), and a youth team is training there when the twins drive over the pitch in an AC Cobra, though this is not featured in the selected excerpt. Similarly, while not featured in the selected excerpt from Raymond Williams' *Border Country*, elsewhere in the novel we hear of one of Matthew's school friends who was taken on as a trialist for Cardiff City.

There is mention of rugby elsewhere in the novel in Don Llewellyn's *The Kissing Gate*, while in the selected excerpts, there is reference to boxing.

When Gareth eventually arrived he explained that he'd been boxing. He was good at sparring and he was strong and quick. When he said he'd been boxing at Nant yr Arian I felt my heart miss a beat.

In his youth Ianto Protheroe had been a formidable bruiser. An Army middleweight champion during the First World War, he'd been delighted to learn of Ronnie Webb's interest in the noble art, willingly clearing part of one of his big sheds to accommodate a ring. It was there that Gareth and Ronnie, who were of the same weight and build, had been sparring that afternoon. (A, p. 83, lines 15-25)

Extract B from Meic Stephens' *Yeah Dai Dando* follows a seven-a-side rugby match at Treorchy. On the minibus returning to Cardiff, Dai muses that he has more in common with the Treorchy players than his own team mates.

to be onest with yew I don feel like I belong with these lads my lot are the Treorchy lot I'm a displaced person like all I ave in common with Spikey and the others is we work in the same office praps I'll ask bout a transfer to one of the Valleys branches I'd miss Cardiff though (p.77, lines 22-26)

In Rachel Trezise's *The Joneses*, there is mention of Treherbert RFC under nineteens in respect of Janine Jones' amorous exploits. Also in the penultimate scene, Alex is coming from football: 'the first time I've been to soccer for a month.'

In Chris Coleman's *The Rat, the Explosion and the Execution*, there are three references to squash (lines 21, 82 and 94). Chris' squash racquet is the 'weapon' used to execute the rat.

Arts and Culture

There are references to Arts and Culture across all three categories of text. These are sometimes passing references but Arts and Culture form central themes in some of the texts, indicating their centrality in the community.

Jean Lewis' Personal Narrative *The Urdd dancing group in school* tells the story of the formation of the group, their competing in eisteddfodau and their visit to London, where they performed at the London Welsh club. Early in the piece, Jean introduces Agnes and Tilley Thomas, who organised the group and encouraged them to take part. As a result of being involved in the group, they travelled widely and competed successfully in many eisteddfodau.

- | | | |
|---|----|--|
| 3 | | But she was also the teacher who was in charge of the Urdd in...in school. |
| 4 | RL | Hm hm. |
| 5 | JL | And, um, she had a famous sister, Tilley Thomas. And Agnes – she was Agnes Thomas, and they were well-known in the Urdd circles. And um, so then she called on a group of us then, who became interested in we had a action song, and she taught us the action song, and then...and then we had a choir, and um – ha! - well, she, Agnes, wasn't musical but she had the pupils to play the piano and conduct. And Carrie Griffiss from the Waun was....lovely pianist. She played the piano for us, and in the hall – lovely big grand piano in the hall, and, um, Beti Roberts, um, another friend of mine, er, conducted. |
| 6 | | So we used to go to the eisteddfode, National Eisteddfod and Urdd Eisteddfode, and we'd have, um, a bus to take us, um, from school, and it was all paid for – we didn't have to pay anything ourselves. And she would take us around to these different eisteddfode every year. |
| 7 | | And, of course, we became National and Urdd winners, and especially with the dancing. |
| 8 | RL | Hm hm. |

- 9 JL We did the Sipsis and the Milkmaids and I think we became quite well known because we came...we came first in every eisteddfod.

Jean, who later became a Needlework teacher, has an obvious interest in the costumes, which she describes in detail, even though the narrative is set over 60 years previously. She also mentions actress Sian Phillips, who was a member of the dancing group.

- 10 RL What was the costume, then?
- 11 JL Well, different costumes for different songs.
- 12 RL Oh.
- 13 JL And obviously for the S..Gypsies, it was a gypsy costume.
- 14 RL Hm hm.
- 15 JL And then, for the Medalwyr, it was...that was a very pretty one. And that's who was in that for the first time was Sian Phillips, who was a pupil in...at school at that time.
- 16 RL Hm hm.
- 17 JL And they were lovely dresses. Um=
- 18 RL =Was she in your year?=
19 JL =No, she was a a year or two younger.
- 20 RL Hm hm.
- 21 JL And, um, the...the dresses for that were big yellow and white checks and a big straw hat. And the boys, er, were in breeches. And I was then, as I was tall, I was a boy and in breeches, and it was a very, very pretty, er, dance.
- 22 RL But it was only girls that was actually dancing?
- 23 JL All girls, yeah. The boys at that time, er, didn't come to dance with us ((laughs)). So that was....And I remember, um, she took us then to London, Agnes Thomas and Tilley, and her other sister Sarah, who was headmistress in...in Clydach School first, and then Tilley went there, right. So then she took us to London Welsh Club, in...obviously in London, um, um, with a concert.

- 24 RL Hm hm.
- 25 JL And, um, so we had ouer party pieces, whatever dance we were doing at the time, we would perform. And the choirs and, of course, individual items. Sian Phillips would always recite, and there'd be lots of people who'd sing. A quite gifted lot, really, in school.

Angharad Penny Evans' tale *The Hen Do* refers to Ty Tawe, the Welsh language cultural venue in Swansea, while Chris Coleman's tale *The Rat*, the Explosion and the Execution makes passing reference to the rat that inn one of the episodes of the popular television comedy *Fawlty Towers*, and Roger Pride's *Richie and the Swan* features the pre-match entertainment at the Vetch Field, Swansea.

In the selected except from Lewis Davies' *Work, Sex and Rugby*, there is reference to the various entertainments in the pub.

The pub had absorbed yet more people, enticing them out and in on a dreary Thursday evening. There was no obvious source of attraction: a plain long bar; some unobtrusive town prints littering the wall. The video-juke box playing a separate song from the resident Thursday night disc jockey whose musical knowledge appeared to end just before the Sex Pistols. But the pub would be packed on three or four nights a week with the young and soon to be married or the slightly older and divorced. (p.50, lines 24-32)

He was always keen to talk, anything to take his gaze off the video screen. It did not matter how much you detested the thing it still hung there demanding attention. (p.51, 19-21)

The selected excerpts from Meic Stephens' *Yeah Dai Dando* contain several references to Arts and Culture. There is mention of Tom Jones and Donna Edwards.

and where Tom Jones was rared e was called Tommy Woodward in those days saw im in the Fully Ponty I did (p.39, lines 14-16)

it's all about roots see belongin like that soap with Donna Edwards in it she's a great little actress she is she's from Merthyr and she aven ad it easy at all good luck to er I say (p.78, lines 21- 24)

Dai makes some comparison between his relatives' appearance and that of film stars, thus relating to the wider cultural microcosm and implying too that life is in some ways like a film.

Nanna was a blonde in those days I seen photos of er in that shoebox she keeps in the cwtsh a bit like Ingrid Bergman in Casablanca I seen that film at least twenty times it's well bad (p.39, lines 31-34)

Dad was more Umphrey Bogart's dap though (p.40, lines 3-4)

There is also mention of the Muni Arts Centre in Pontypridd (p.77, line 31).

Rachel Trezise's *The Joneses* contains a passing reference to the leg-crossing scene in the film *Basic Instinct* (p.45, lines 9-11), while the excerpts from Don Llewellyn's *The Kissing Gate* refers to the film (and book) *How Green was my Valley* and a monthly visit to cinema.

In 9-3 Max Boyce makes several references to Arts and Culture.

Max is performing at the club:

22 'Max, let me show you round the club,
23 see where you are performing in'
Max is known as a folk singer:
37 [normal pace] E said 'We know, we know you're a folk
singer
We hear how Max entered show business:
46 I started off in this business
47 quite by accident. [pause 2s]
48 I started out in the local eisteddfod
49 as everyone does in Wales.
50 Won the local eisteddfod in Glyn Neath.
51 So my mother thought, now enter me for the
big time, odife.
52 Semi-national Urdd in Aberdare. [laughter
6s]

The whole of Section 4 deals with the cultural event of the Urdd Eisteddfod and Max's recitation as a boy.

He makes jocular reference to the National Eisteddfod in Section 5a, when he introduces the poem 9-3. He also makes jocular reference to his entering the poem 9-3 for the Chair and the Crown (impossible apart from the fact that it is not in Welsh!) at the National Eisteddfod:

87 And I've written a poem
88 which I've entered for next year's National
Eisteddfod, [laughter 2s]
89 I've entered for the Chair and the Crown,=
90 can't fail to win one,

91 Carwyn adjudicating. [laughter, applause 5s]

Max then introduces the poem in a tongue-in-cheek way as written by Eifion Wyn, a famous Welsh language poet whose work has often been used as set pieces in recitation competitions at eisteddfodau:

92 it's called simply [plays then pauses 3s] 9-
3. [laughter 6s, strums]
[stops playing guitar]
93 '9 – 3', gan Eifion Wyn. [strums; laughter 3s]

Section 7 is set at the National Eisteddfod in Ruthin.

Max jocularly refers to the person who has painted his car green as 'Picasso':

179 'Oo's the Picasso?' I said. [laughter 8s]

Education

Education is a surprisingly widespread theme across the elected texts and is of central significance in several.

Education is central to all three of Jean Lewis' personal narratives. In *The Urdd dancing group in school*, we hear of her A levels and the formative influence of Agnes, a 'magnificent teacher'.

- 1 JL Having passed, er, in those subjects, went on to do A Level. And I chose to do - what was it? - Geography, Zoology and Botany, that's right.
- 2 We had a magnificent teacher, Miss Thomas, in...in Zoo and Bot. She was very thoro, and very well liked but she made us learn because every about f...every fortnight, I would say, we had a test, so we had to learn ((laughs)) these, er, these topics.
- 3 But she was also the teacher who was in charge of the Urdd in...in school.

Education is the main theme of *College, starting teaching and getting married*.

There is specific mention of A Levels (line 1)

Then we hear of the interview at college (8b-20), while scenes from college life follow (21-30 and 38-40). In lines 24 and 26, Jean tells of sharing a room and goes on to paint an idyllic, very happy picture of college life.

30 And there we had...it was, er, well, great. I enjoyed it in college. It was fine.

She also very much enjoyed teaching practice.

49 JL And I think I went there for three weeks. Delightful. Loved it. Loved it there. It was super Cookery teacher in charge of me, Miss Evans from Rhos, um, and everything was fine. Super Headmaster. A strict disciplinarian but fine. And then, um, last teaching prac, it was W...Whitchurch High School, I think it was called, and, um, did Needlework and Cookery there. I s...remember the Needlework teacher was Miss Cuthbert. Very, very smart lady with white, white hair. Very, very smart. And then the Cookery teacher was Miss Morgan. I don't know how I remember all these names. And, um, loved it there as well.

She then tells of her job interview at Clydach Secondary Modern school and getting the job (50-66), then of her fiancé Ken getting a job there too (67-82). It is interesting to note mention of the quality of staff in the Secondary Modern School. Her high regard of teaching profession is evident..

71 But as luck would have it, the English teacher ((laughs)) in...in school, Miss Hughes from Penclawdd, I remember. And she was super teacher. She was MA. So, you know, the staff in school in Sec Modern in those days, everyone was very, very well qualified, and, um, she must have been in her 40s, and she became engaged and got married quite quickly at that time. So her job came.

The whole of her third tale, *Needles and pins*, is set in the world of education and tells of accidents in Needlework lessons at school when she was teaching.

Alyson Tipings' *Growing up in Trefil* also has a strong educational strand. The main theme of section A (lines 1-94) is school. Alyson tells of her time at the local village school, which closes in the early 70s. This means that all the pupils have to transfer to another, much larger school. She looks back at her time in Trefil School with evident pleasure and nostalgia, describing an idyllic existence. In lines 53-56, she expresses the opinion that the education there was good, while acknowledging in 58-62 that they may have missed out on some activities because of the small size of the school. Lines 63-76 deal with the closure of the school, a traumatic event as it had been a major part of her life up till then. In lines 81-94 she tells of the experience of moving to a much bigger school.

In *ZZ Top*, David Jandrell tells that he was teaching in Nantyglo Comprehensive at the time of events related in the narrative, while Roger Pride refers to his year's industrial training as part of his university studies to locate the tale in time.

Educational themes play a significant part, in some ways disproportionate to the length of the extracts - from Meic Stephens' Yeah *Dai Dando*. This may well be due to the fact that the author was Professor of English at the University of Glamorgan and also was brought up very near to the site of the university at Treforest. There are quite extensive passages commenting - generally adversely - on the University of Glamorgan.

First however there is the contrast between Steve, who went to university, and Dai, who did not.

patronisin sod whas wrong with the Gwalia? it's really exciting sometimes like when there's a cut in mortgage rates and everyone wants one just coz e went to yuni putting on airs and graces and talkin with a twang e didn learn to talk like that on the Coeca and forever remindin me e's my big brother e is twelve years older than me mind like that gives im the right I could ave gone to yuni but I decided to leave school after my GCSEs I got five didn see much point wanted to get oiut and earn sme money something to spend at weekends like nothing wrong with that is there? got a job with the Gas Board in Ponty better start than my father ad like e spent years underground til the Lady Windsor closed down and then e was

on the Shamrock buses e ad white finger e did and the cowin
dust got im in the end

(p.38, lines 4-17)

The University is to some extent seen as to blame for the decline of
Treforest as a community. Dai is somewhat disparaging about the
university.

and now e's tryin to get a job at the yuni on Lantwit Road well
well I've eard it called the College of Knowledge yew can
study anything yew want Degrees R Us for chrissake and it's
ruined the village like all the ouses are student lets now round
Stow Hill and King Street and Tower Street and Queen Street

(p.39, lines 8-14)

landlords from up England way chargin umungus rents for rooms
yew can arldly swing a cat in the ouse in Long Row where we
use to live before we moved to Pencoeca's got eight cowin
students packed into it like sardines no wonder all the young
couples are getting out like drunken students roamin the
streets late at night needles in the Little Park vandalism to
parked cars loadsa rapes the Council lettin to people on
social security the few old people still livin there are shit scared
no shops to speak of just a post office where they collect
theyer pensions Treforest use to be a tidy workin-class
community in Nanna's day but now it's really a slum the pit-
gear's there but not much else

(p.39, lines 16-28)

most students travel up and down the Valley every day the
lecturers too the top brass live in the Vale I bet there's not
more than an andful livin in Ponty though I did meet one in that
club off Taff Street bout a year ago yeah Clwb y Bont where
all the bi-lings go Professor of English she was said she lived
on the Graig very nice woman ad er American boyfriend with
er who tried to talk to me in Welsh I wonder if Steve's gonna get
this job today?

(p.40, lines 8-17)

The expansion of the University is seen as something bad, almost like a
cancerous growth. This could be a comment on the negative aspects of
the expansion of higher education in general in recent years.

Treforest and the Uni of Lantwit Road creepin further and further
up the ill

(p.78, lines 34-35)

there's a few ostels up on the hill by the Glass Tower where we
use to go pickin winberries

(p.40, lines 1-3)

Dai also mentions his old school and once again his GCSEs, of which he
seems quite proud.

that's the old Coedylan school that big white building with all the
windows they moved the school to Cilfynydd a few years ago
it's on the site of the old colliery now the one where all those
men was killed in an explosion in Dai's day I don't remember
any of the teachers with much affection but Miss Rhys I was
lucky to get five GCSEs none of the lads have more GCSEs
than me oh maybe a few

(p.78, lines 24-28)

In Don Llewellyn's *The Kissing Gate*, a considerable emphasis is placed on
education. The general emphasis is on school and exams but in the first
part of A, Geraint puts a high value on what he had learned from his friend
Walter.

I have often thought that what I learned from Walter has been
more important to me than much of what I learned at school.
(A, p.81 lines 9-10)

Excerpt B begins with quite detailed comment on his progress at school
(p.175). At first there is improvement.

'Llewellyn,' he said, picking out my name with the end of his
cane. 'This is a remarkable improvement on last term, if I may
say so!' I still had to learn the difference between honest
admiration and sarcasm. (B, p.175, lines 11-14)

Slightly later, however, Geraint is evidently distracted at school, so much
so that the headmaster comes to his home to speak to his parents. After
the headmaster has left, his mother challenges Geraint as to why he is not
doing so well at school. The headmaster returns later to discuss the
matter with his father.

'Well, I'm not sure. Let me put it this way,' said Eaglebeak.
'He's not the bright boy he used to be. He...er...seems far away

all the time and he's got a big exam in the spring. It's in my interest, of course, to get as many as possible to pass, but I am also concerned for the children's sake. Please believe me.'

(B, p.176, lines 23-27)

'That night Eaglebeak came to the house again and spoke to my father. I could tell that, despite the hostility which I suspected existed between them in the past, they now appeared to respect each other. I tussled with thoughts about my judgement of people. How could this man who had hitherto so often epitomised the Devil incarnate now seem so saintly? Obviously I still had much to learn about character.

Dad and the headmaster concluded that my poor performance was due to tiredness; it was suggested that I start going to bed earlier – an idea I readily accepted. I also solemnly promised to concentrate properly and prepare myself for the big examination in the spring that would be so important to my future.

(B, p. 177, line 29 to p.178, line 8)

The emphasis on educational success, notably passing the scholarship exam, is clear. It is a way in which career and social progress can be made.

There are several references to education in Rachel Trezise's *The Joneses*. The first orientation involves school:

I'm walking home from double science with Lipy on a Thursday afternoon, past the asphalt running track and the Remploy factory. The Remploy factory is where Down's syndrome people make plastic chairs. Lipy cracks some crappy joke about me going there when school is finished in two years, laughing through his nose. (p.41, lines 1-6)

Segment 6 is also given a time frame in relation to school.

Monday morning, maths, me 'n' Dai Grunge are skulking back to the terraces after registration... (p.44, lines 4-5)

Kilroy is discussing truancy on TV when Alex visits Lissa (p.44).

Lissa mentions that Alex is a schoolboy, and thus unable to support her.

'How could you look after me? You're a school boy,' she says, and she's still smiling, playing with me. (p.46, lines 4-5)

Drinking

Drinking is mentioned across all three categories of texts, generally in the context of social events, often linked with sports (e.g. rugby trips). While for the most part associated with merrymaking and having a good time, there are however some negative references to the excesses of drink, such as Geraint's father's drinking bouts in Don Llewellyn's *The Kissing Gate* and Meic Stephens' discussion of the decline of Treforest in *Yeah Dai Dando*,

Drinking features prominently in *Grand Slam*, both in the selected excerpt and in the film as a whole. Drinking is part of the enjoyment and relaxation on the trip. The boys are already drinking in the bus to Cardiff Airport. Mog and Glyn are drinking cans of Felinfoel ale, while Madwyn swigs from a hipflask. Generally, the film creates a 'feel good' factor, linked to nostalgia for the 'glory days' of Welsh rugby, and amusement at the antics of the tour party.

There are several references to drinking in Max Boyce's 9-3. The first group tell of the ecstatic celebrations following Llanelli's win over the All Blacks in 1972. Even the policeman on traffic duty is drunk:

Section 5b, the little anecdote about the drunken policeman.

94	[spoken quickly]	I came out after the match
95		and after about two hours after the game
96		it was a-absolute chaos.
97		Trying to find my way back home,
98		I asked a pliceman, I said
99		'Xcuse me. Could ew tell me the way to get
		to Llandeilo, please?'
100	[normal pace]	E said, [very drunk voice] ' Ollo...ollo
		..ollo...'
		[laughter, applause, laughter 14s]
101		And e was on traffic duty! [laughter 6s;
		strums]

There then follows a reference to the pubs running dry in the celebrations that followed Llanelli's victory, and to Felinfoel brewery, the famous local beer of Llanelli:

114 But those oo went to Stradey, boys,
 115 will remember till they die
 116 how New Zealand were defeated
 117 and how the pubs ran dry. [laughter]
 118 Oh aye! Oh, the beer flowed at Stradey,
 119 piped down from Felinfoel, [laughter 3s]
 120 [mock dramatic voice] and the hands, the
 hands that held the glasses high
 121 were strong from steel and coal.
 122 And the air, the air was filled with singing,
 123 and I heard a grown man cry,
 124 [confidential tome] not because we'd won
 125 but because the pubs ran dry. [laughter and
 applause 10s]

There is also the after-effects of the celebrations;

126 Then dawned the morning after
 127 on emty factories,
 128 [drunk voice] for we were still at Stradey, [laughter 7s]
 129 [normal voice] bloodshot absentees. [laughter and
 chuckles 8s]

The selected excerpt from Lewis Davies' *Work, Sex and Rugby* is set in a Neath pub on a Thursday night after rugby training, again making a link between drinking and sport. Daz and Lew are drinking. Lew brings over the first round of drinks, Daz the second. Lew is drinking lager, Anwen Martini and lemonade, Andrea has a vodka and orange. Lewis is confident, emotionally intelligent and situationally aware, though alcohol also helps his chat-up routine:

More lagers relaxed him and buoyed his confidence as the round with Daz continued.

(p.53, lines 11-13)

'So you're going to walk us to the bus stop, are you?'
 questioned Anwen as she succinctly smiled at Lewis.
 'Aye, if you'll let me,' Lewis replied confidently. He was on a roll
 now and knew it. Each alcohol-lubricated phrase, relaxed in its
 assurance, slithered off his tongue.

(p.53, line 36 to p.54, line 4)

Like *Grand Slam*, Roger Pride's tale *Richie and the Swan* features an all-male supporters' trip to an away game, in this case to Swansea to watch Cardiff play in the local derby on New Year's Day. Drinking features

prominently. We hear that the group had been to the Queen of Hearts nightclub in Nelson the night before (line 14) and the drinking continues at a pub in Glynneath on way to game.

Angharad Penny Evans tale *The Hen Do* makes extensive reference to drinking. Part of the story is set in the 'Potter's Wheel' pub in Swansea. Again, the occasion features a rugby match.

- 32 APE Kick off was 5 o'clock, 5 to 5, so everybody legged
it down the road to the...to the
33 'Potter's Wheel' on the corner ((laughs)). Left Ty
Tawe! ((laughs))
- 34 RL Well!
- 35 APE ((laughs)) And in Ty Tawe, ah no, sorry, in the '
Potter's Wheel' – it's good – not a bad
36 atmosphere there. There's quite a lot of people
there, lot of locals, cos the pub now
37 as gone a bit rough – I don't know whether you've
been in the pub on the corner –
- 38 RL No, no.
- 39 APE It's the nearest, cheapest pub to the Courts
- 40 RL Aha
- 41 APE if that's any er,
- 42 RL OK
- 43 APE indication of the type of people that go there
- 44 RL Hm
- 45 APE who like to drink.

She also mentions people worse for drink (lines 60-61, 67) in Swansea after the match and the roads quiet on the way home - people with hangovers (line 73).

- 59b But then in the night,
60 cos I...I was drivin, cos I hadn't drunk. But there
was a lot of people worse for wear
61 around 10 o'clock in Swansea on Saturday night.
- 62 RL On the roads?

- 63 APE On the roads.
- 64 RL Or...or driving?
- 65 APE No no no, not drivin, just on the pavements.
- 66 RL Yeah, yeah
- 67 APE Fallin over drunk. Been out all day. The day was quite er...
- 68 RL So how did you get home, then?
- 69 APE I...I drove home but luck - in fact, it was the quietest I've ever seen the roads. There
- 70 was nobody out at all. It was just like, er, it was like drivin on a Sunday night
- 71 ((laughs)). Nothin. And drivin back to Cardiff, there was nobody on the roads
- 72 because the other game was on then, the...er...what other game - jus' after that
- 73 game, the Irish/French game. But I put it down to people havin hangovers and
- 74 been baad.... in bed.
- 75 RL Hm
- 76 APE ((laughs)) More than likely!

In Alyson Tippings' *Growing up in Trefil*, the theme of section C (lines 142-154) is the village pub. Alyson bemoans its name change to 'Tafarn Ty Uchaf' from the 'Quarrymans Arms'. There were at one time 2 pubs – 'Top House' and 'Lower House' but only one remains.

Health and Injury

There are references to Health and Injury across all three categories of text. For the most part these are passing references, though these themes assume greater prominence in certain of the excerpts.

In Jean Lewis' *Needles and Pins*, both anecdotes are to do with Health and Safety issues. In both cases the First Aid teacher was summoned. In the second anecdote, in which a girl swallows a pin, the wider school team become involved and the girl is accompanied to hospital by the school nurse.

In Chris Coleman's *The Rat, the Explosion and the Execution*, we hear of his son Matthew being ill (lines 29, 30) and sleeping in separate room from brother because he was ill and thus being in the room through which the rat was passing (line 66).

Health is a general preoccupation for the characters in John Edwards' *Blod and Annie*.

13 *Annie* Ow are ew, Blod? ((loud laughter))
14 Ow you keep ↑ in? ((laughter))
15 You're looking better these days.
16 *Blod* Yes, I am, gull.
17 *JE aside* You know what's comin.
18 *Blod* But I was under the doctor ((loud laughter and joining in))
19 But I was under the doctor
20 for neely a hool twelmonth ((audience joins in with 'hool twelmonth'))
21 Oh, I was baad, gull,
22 and laas night agen
23 was off with my legs all night. ((loud laughter and applause, 9s))
24 I'll afto go to the doctor
25 with these legs a mine agen. ((laughter))
26 *JE aside* I'm trying to work out
27 how she gets there without them. ((laughter))

There is also a comment about being less able/agile with the passing of the years.

172 I do get moithered, like. ((laughter))
173 And I can't twti down to see to em tidy. ((laughter and applause 5s))

In *Red Riding Hood* too, the Grandmother is infirm.

20 One day, er mammy asked Red Ridin Ood
21 to take some goods to er myngu ((male member of audience chuckles))
22 oo'd been baad in bed ((audience chuckle))
23 and under the doctor ((some members of audience join in) ... frages.
24 'She'll be glad to ave these things in,
25 cos she aven't been able to get about, poor dab. ((some members of audience chuckle))

In 9-3, Max Boyce mentions the after-effects of the celebration and the doctor's papers excusing the revellers from work the next day:

126 Then dawned the morning after
127 on emty factories,
128 [drunk voice] for we were still at Stradey, [laughter 7s]
129 [normal voice] bloodshot absentees. [laughter and
chuckles 8s]
130 But we all ad doctor's papers [laughter and
applause 8s]
131 oh, aye, we all ad doctor's papers,
132 an, and they all said jest the same,
133 that we all ad scarlet fever, [laughter 3s]
134 and we caught it at the game. [laughter 4s]

In Roy Noble's *Road to Reminisces*, we hear of Vince's fall while courting, requiring stitches (lines 84-86) Sharkey's various injuries leading to compensation claims (lines 125-170).

In Meic Stephens' *Yeah Dai Dando*, there are two references to injuries caused by coal mining and one to an injury sustained by Dai himself.

the ad white finger e did and the cowin dust got im in the end
(p.38, lines 16-17)

it's on the site of the old colliery now the one where all those men was killed in an explosion in Dats's day
(p.78, lines 27-28)

oh my cown nose it's still bleedin
(p.79, lines 16-17)

In the excerpt from Alexander Cordell's *Rape of the Fair Country*, Hywel receives severe injuries as a result of his beating by the Scotch Cattle.

In the excerpt from Catrin Dafydd's *Random Deaths and Custard*, Sam is knocked unconscious by her fall into the grave while her brother Gareth is on 'calmin' drugs' after his treatment for war trauma.

Cluster E: Urban and Social Decline, Crime, Drugs

This cluster of themes most clearly manifested in modern Literary works and especially in the work of Rachel Trezise. Drugs are a significant theme in *The Joneses*. Dai Grunge seems well into drugs:

‘Wait ‘til ewe try iss stuff, man,’ he’s saying, Trying to keep his half-made joint under the lip on the roof of a garage. ‘Pure Afghan.’ I spray a big A on the roll-up door. That’s A for Alex, not A for Afghan. When he passes me the spliff I take a toke and keep it down for sixty seconds, tastes like pure oxygen. It comes out in a dark grey plume, in a smile, the shape of my mouth. (p.44, lines 8-14)

Also, the final scene:

‘He’s got a plastic container in his hand, holding it to his face. ‘Hard as nails, A,’ he says, showing me the glue. ‘Tippy as fuck.’
‘It’s wallpaper adhesive,’ I say. It’s not gonna get you ‘igh, like.’
‘Well I’m skint in I?’ he says.
‘Giss yer nip on tha’ then Jazz,’ I shout as she lights a menthol
‘Iss my last one,’ she says.
I whip out a fiver from my jeans: here’s one I stole earlier.
‘Well come for a walk with me,’ I say, ‘and I’ll buy you some more.’
(p.48, lines 14-26)

Violence is also a significant theme. Alex thinks of inflicting violence on Alan, his ‘rival’ for Lissa’s attentions.

And I start thinking about blood piping out of nostrils, black and congealed in ear holes, knife wounds and butcher hooks, hard boots in soft bellies and numchuck bruises on white skin. One day, I’ll do it. Who’d miss him? (p.43, lines 15-18)

Domestic violence between Alan and Lissa is implied:

‘Have ew seen it then, Ber?’ Mammy’s saying. ‘The damage? E’s a bit ‘andy I reckon, givin’ miss bloody ‘igh an’ mighty ‘er comeuppance.’
‘I ‘eard it,’ Beryl says. ‘Tears an’ God knows what. We didn’t wash our dirty laundry in the street when we were kids, mun.’
(p.42, line 28 to p.43, line 3)

In addition, there are various general references to the social/cultural milieu of Valleys, implying poverty and decline.

I’m walking home from double science with Lipy on a Thursday afternoon, past the asphalt running track and the Remploy factory. The Remploy factory is where Down’s syndrome people make plastic chairs. Lipy cracks some crappy joke about me going there when school is finished in two years, laughing through his nose. I tell him his mother’s a fat whore who sends photographs to *Readers’ Wives*. ‘You wish,’ he says. he takes

his tie off and starts winding it round his wrist. The sun in the sky beats on my shoulders.

When we get closer to the terraces I can smell baby shit and chip fat. (p.41, lines 1-11)

This combination of drug taking, violence and decline is also very prominent in *Twin Town*. Crime is endemic in this film. In the selected extract alone there is drug taking, two stolen vehicles, theft of a coffin and talk of revenge and reprisals, conspiracy and admission by a policeman of causing a fire that killed three people.

Drugs are a major theme, almost forming part of the fabric of the film. The excerpt opens with the twins smoking dope in the hot dog van, and putting together a spiked hot dog, which they sell to Emrys. Later he is seen naked and stoned at the side of the track, smiling and stroking a sheep.

Urban and social decline is part of the very essence of this film. The Lewis' live in relative poverty in their caravan near the petrochemical works. The urban scenes in the film are of generally unattractive terraced housing in undesirable locations such as near motorways. Car crime is out of control. Apparently respectable people are into drug dealing. The police are corrupt. Prostitution is rife.

The frequency of four-letter words in this short extract is indicative of social norms with regard to language use.

The decline of Treforest as a community in Meic Stephens' *Yeah Dai Dando* is discussed more fully under Place Names and Locations in Cluster A: Community and under Education above. The expansion of the University of Glamorgan is seen as the main agent of this decline.

no wonder all the young couples are getting out like drunken students roamin the streets late at night needles in the Little Park vandalism to parked cars loadsa rapes the Council letting to people on social security the few old people still livin there are shit scared no shops to speak of just a post office where they collect theyer pensions Treforest use to be a tidy workin-class community in Nanna's day but now it's really a slum the pit-gear's there but not much else

(p.39, lines 20-28)

In Roy Nobles' *Road to Reminisces*, Ben Sharkey's compensation scams are indicative of social decline, of people who try to take advantage of the 'system'.

David Jandrell's tale *ZZ Top* refers to the unruliness of Nantyglo Comprehensive, where he was a teacher at the time.

Cluster F: Humour

Although not all the selected excerpts are humorous, most contain some element of humour. Humour is generally more explicit in the formal performance category, where there is often a deliberate and specific aim to entertain and amuse. This is certainly the case in Ryan Davies' *Ryan at the Rank*, *Grand Slam*, Max Boyce's 9-3 from *Live at Treorchy*, Roy Noble's *Road to Reminisces* from *Letter from Aberdare*, Volume 1, and the two excerpts from John Edwards' recorded material, *Blod and Annie* and *Red Riding Hood*. *Twin Town* is also humorous though its humour is of a much darker kind than the other formal performance texts.

There is humour in all the literary excerpts too, though none of these are specifically humorous works. Catrin Dafydd's *Random Deaths and Custard*, contains much humour in the form of incongruity, while Meic Stephen's *Yeah Dai Dando* contains much verbal humour.

There are humorous elements in most of the personal narratives, with Roger Pride's *Richie and the Swan* being an explicitly humorous anecdote and Angharad Penny Evans' *The Hen Do* full of fun and energy and Chris Coleman's *The Rat, the Explosion and the Execution* features incongruity, juxtaposition and an element of slapstick.

The excerpt from Ryan Davies' cabaret *Ryan at the Rank* is humorous and entertaining throughout, Ryan uses several different techniques. Incongruity is at the heart of the sequence in which he claims that the American entertainers Nat King Cole, Allan Jones, 'Terry' Como and Any Williams are all in fact Welsh. This in turn serves to strengthen his rapport with his audience, who are predominantly Welsh.

4 And you'll 'ave recognised those last three ↓num↑bers
 b'there, now, right,
 5 as bein' 'its, inni'. ((laughter 2 sec))
 6 'its, inni'.
 7 And they were made 'its, weren't 'ey? - by that
 fan↓ta::↑stic singer,
 8 absolutely fan↓ta::↑stic,
 9 Terry Como. ((laughter))
 10 Lovely boy, Terry Como – 'e's a Welshman.
 11 Oh ↑yes! One of the Cwntwrch Comos. ((laughter,
 cheering [5 sec]))
 12 [Upper Cwmtwrch, a course, innit. ((Cheering))]
 13 Lovely fam'ly, the Comos.
 14 Still makin' ice-cream up the Valley.
 15 Dew, these Welsh boys doin' well now,
 16 'e:w, they're doin' well on the show business circuit, mun.
 17 De' fantastic.=
 18 =There's Terry Como, (1 sec)
 19 there's the other Welshman, Jack Jones. ((laughter 3
 sec))
 20 I knew 'im when 'e was Will Jenkins. ((laughter [2 sec]))
 21 [And 'is
 father been over now late↑ly.
 22 Al↑lan Jones, right.
 23 Yeh, you remember Allan Jones, do ↑you?
 24 Dew, you're older than I thought, mun.
 25 You remember 'im
 ((Sings in style of Allan Jones))
 25a "There's a song in the air
 25b But my dear –eñorita." ((laughter))
 26 'e likes donkeys, you know.
 27 And 'oo's the other Welshman?=
 28 =The great Welshman Andy Williams. ((laughter [3 sec]))
 29 [Andy.
 30 Call 'im Andy cos 'e lives in Pontardulais. ((laughter,
 applause [3 sec]))
 31 ['andy for anythin' up there, reely, inne! ((Laugh[te
 32 [And then the greatest Welshman of them ↑all,
 33 Nat King ↑Cole. ((laughter))
 34 Lovely boy.
 35 (Planted heckler from audience) Rubbish!
 36 You what?
 37 (Heckler) Rubbish!
 38 'e was a Welshman. 'e was, yeh=
 39 =Nat King Cole was Welsh, good boy!
 40 'e was from the Rhon↑dda.
 41 All the coal comes from the Rhon↑dda. ((applause,
 cheering [2 sec]))

Ryan also makes fun of the affected accent of some people from Gower, contrasting their pronunciation with the Wenglish pronunciation (2 distinct syllables) as employed by most of his audience. Again this serves to build further rapport with the audience.

- 51 And 'e said "Would you mind if I do a little number tonight
in you cab'ret?" see.
52 I said,
53 ((posh voice)) "Good heavens, no", I said,
54 "Gerald," I said, "you, you=
55 =if you really must." ((laughter))
56 ((normal voice)) Oh, I've moved now. I'm living in ((posh
voice)) Ga:r. ((laughter))
57 ((normal voice)) Y' din know that.
58 I thought it was Gower ((pronounced as in Wenglish as 2
distinct syllables, accented on the first)) as well
59 but it's ((posh voice)) 'Ga:re'. ((laughter, applause 2
sec))

Misunderstanding is one source of humour in the excerpt from *Grand Slam*. Caradog doesn't understand why Maldwyn has a rugby ball (Scene 1). Mog misunderstands Glyn when he shows him the inscription inside his cap. Mog thinks Glyn is referring to rugby and the game against England in 1976 whereas Glyn is really referring to his amorous exploits on the visit to Twickenham to see the match (Scene 6).

However, situational incongruity is a more common source of humour in the film as a whole. In the selected excerpt, examples include Maldwyn's camp persona and behaviour on a macho rugby trip, Maldwyn taking a photo of the boys peeing (Scene 5), Glyn's amorous plans (Scene 6) and Maldwyn eavesdropping as Glyn explains his plans to Mog (Scene 6).

Verbal humour also plays a role in the excerpt. Maldwyn and Caradog talk at cross purposes, Maldwyn's talk of boutiques and window displays is incongruous and humorous in its own right.

Max Boyce uses incongruity, exaggeration and gesture to humorous effect. The scene on stage when Max was unable to remember his recitation at the Urdd Eisteddfod (section 4) is a good example, His relatives are mouthing the words to try to help him remember:

61 [eisteddfodol voice] 'Y Wiwer'. [light laughter 7s]
 62 [normal voice] And that's all I remembered. [laughter
 2s]
 63 Across came the adjudicator,
 64 put is arm round my shoulder,
 65 e said, in Welsh,
 66 'Tria fe 'to, Max,' meddai fe,
 67 'Try it agen.'
 68 And there was the hool row in the centre of
 the hall
 69 full of my aunties and uncles and cousins,
 ondife,
 70 Anti Mary, Uncle Will, Anti Nesta(?), Delwyn
 71 all, all my cousins,
 72 all knew it backwards. [laughter 6s]
 73 Like a hool row of goldfish, [laughter 6s]
 74 trying to help me on.

Incongruity is the form of humour that makes the policeman's being drunk following Llanelli's victory so funny. (Section 5b).

The lines from the poem describing the scenes following the victory end with an unexpected explanation of why the men were crying.

120 and the hands, the hands that held the
 glasses high
 121 were strong from steel and coal.
 122 And the air, the air was filled with singing,
 123 and I heard a grown man cry,
 124 [confidential tome] not because we'd won
 125 but because the pubs ran dry. [laughter and
 applause 10s]

The notion of all having doctor's papers excusing them from work the next day is also incongruous but possibly contains a grain of truth:

130 But we all ad doctor's papers [laughter and
 applause 8s]
 131 oh, aye, we all ad doctor's papers,
 132 an, and they all said jest the same,
 133 that we all ad scarlet fever, [laughter 3s]
 134 and we caught it at the game. [laughter 4s]

The notion of a car being painted green because someone spoke in Welsh is both hyperbolic and incongruous – the unusual 'punishment' is fitted to the 'crime' yet seemingly rather harsh (Section 7). Max's description of

the Welsh Language activist relies on humorous exaggeration and his change of attitude when he discovers who has painted his car green is self-deprecating humour.

178 I said, 'OK,' I said,
179 'Oo's the Picasso?' I said. [laughter 8s]
180 'Pwy wnaeth e?'=
181 'Who did it?
182 Who paint, who painted my car green?'=
183 And this chap got up in the corner of the
bar, boys,
184 e was about eight foot six, [laughter 2s]
185 shoulders like tallboys. [laughter 4s]
186 Tattooed across is chest [pause]
187 'Cymraeg'.
188 'Fi wnaeth e,' meddai fe.
189 'I did it,' e said,
190 'I painted your car green. Why?'
191 I said [laughs] 'It's dryin lovely!' I said.
[laughter 8s]

In *Road to Reminiscences*, and generally, Roy Noble's use of language is entertaining in its own right. His humour makes extensive use of incongruity, juxtaposition and irony.

There is juxtaposition of the mundane (road works) with the mythical and romantic.

5 Even the cranes and bulldozers and diggers and Euclids
6 working on the dualling of the A465,
7 stairway to the stars,
8 have had a wintry postcard look about them.

Another example of juxtaposition is Vince's strange utterance regarding the milk bottles:

63 'Jubilee Road, Godre-aman for me
64 because it reminds me of milk bottles on a bad year.'

Mavis' father being a quiet deacon but subject to sporadic violence is an example of incongruous juxtaposition:

81 Quiet deacon except when he'd been on the
Phenobarbitone
82 washed down by Sanatogen.
83 Then he was a Rocky Marciano.

There is a touch of slapstick in Roy's collision in the dark on the way home from a party.

96 I turned my collar up,
97 lowered my head,
98 quickened my pace,
99 and walked ↑straight into someone coming the other way.
100 'Aaah!' was the cry from both of us.
101 We were thrashing away like poor swimmers in a pond.

There is a physical aspect to the humour concerning Isi's tiff with Marilyn.

116 But boys, boys,
117 to be fair,
118 I ad er crawlin to me on er hands and knees by the end of
the night.'
119 'Ree↑lly?' we said.
120 'Good on yew, Isi!
121 Show her who's boss, is it?
122 What did she say, then?'
123 'She said 'Come out from under that bed, you coward!'

Incongruity and exaggeration surround the details of Sharkey, the 'compo King'.

132 He had benefits
133 from organisations that hadn't been formed yet.
134 He had compo from the Post Office
135 for a jammed finger
136 when he caught it, er, in a letter box on the Christmas
mail run↗,
137 compo from the dentist for brewsed ribs
138 when the feller put is knee on Sharkey's chest
139 to give a last yank to a molar↗,
140 compo from the Council
141 because the ash lorry went over is foot.
142 Story is e ad followed the ash lorry
143 for a mile and a half without success,
144 then, by the Railway Tavern –
145 bingo!
146 Payday!

And later, as he relates the climax of the tale, there is a combination of visual humour and incogruity:

147 No, Cefn High Street it is for me,
148 that hot day when he'd taken his shirt off
149 and e bent over the trench.
150 That woman came out of the house unexpectedly,

151 saw his cleavage,
 152 fainted,
 153 fell onto the shovel,
 154 and the other end swung up
 155 and hit him
 156 in a place where choirs aren't interested in you any more.

Roy Noble also makes use of irony for humorous effect. An example is the A465 road, which was out of date almost immediately after construction.

26 It was done with aplomb, mind\,
 27 in the full knowledge
 28 that as a three-laner,
 29 this super highway above the tree line
 30 was out of date two minutes after the ribbon was cut.

In John Edwards' performance material, humour is for the most part verbal, with Wenglish words expressions packed in for effect. In the following example from *Red Riding Hood*, verbal humour is combined with the incongruity of the grandmother/wolf's appearance.

56 'Jew. ((laughter))
 57 jew, there's a funny jib on myngu today.' ((laughter 6s))
 58 She said,
 59 'There's big eyes you got, myngu.'
 60 'That's so I can see you tidy,' said the wolf ((laughter
 3s)).
 61 'There's big years you got,' said Red Ridin Ood.
 62 'Theyer... so I can year you tidy,' said the wolf.
 ((laughter))
 63 'Jew, there's big yewer mouth is!' said Red Ridin Ood.
 64 'That's b' there for me to gobble yew all up! said the
 wicked wolf
 65 and e took olt of er cloak to ketch er. ((laughter, shrieks,
 applause 9s))

John Edwards builds rapport with his audience and in his asides points out the absurdity of what is being said if judged by the criteria of Standard English. However, in Wenglish it is perfectly normal.

10 *Blod* Allo Ann↑ie.
 11 There's nice to see you, gull.

12 Aven't seen you issages. ((audience laughter, audible repetition of words))

13 *Annie* Ow are ew, Blod? ((loud laughter))

14 Ow you keep↑in? ((laughter))

15 You're looking better these days.

16 *Blod* Yes, I am, gull.

17 *JE aside* You know what's comin.

18 *Blod* But I was under the doctor ((loud laughter and joining in))

19 But I was under the doctor

20 for neely a hool twelmonth ((audience joins in with 'hool twelmonth'))

21 Oh, I was baad, gull,

22 and laas night agen

23 I was off with my legs all night. ((loud laughter and applause, 9s))

24 I'll afto go to the doctor

25 with these legs a mine agen. ((laughter))

26 *JE aside* I'm trying to work out

27 how she gets there without them. ((laughter))

The humour of the film *Twin Town* is of a very different order. There are many examples of incongruity in the film. In the selected excerpt, the hot dog van itself with a giant hot dog on top and the fact that it is parked on a hillside, away from houses, are good examples of a zany kind of incongruity, which is characteristic of the film. This is taken a step further as we see the twins taking drugs while cooking hot dogs in the van; Then Emrys the shepherd comes to buy a meal there on the hillside and is sold a spiked hot dog. The conversations taking place in the churchyard (Episodes 4 and 5) concern conspiracy and revenge, quite out of keeping with the occasion. A further example of zany, somewhat sadistic incongruity is Terry's putting the Cartwright's poodle's collar on the Lewis' dog as a 'symbolic gesture of revenge. Towards the end of the excerpt the twins steal the hearse and pass Emrys who is sitting naked and stoned at the side of the track, stroking a sheep.

Irony is also a source of humour in the film. The funeral is being attended by those behind the death of the twins' family.

Emrys says, prophetically:

28 Emrys Aye. [puts money on counter] Gonnw be a big one down ere today now. [bells toll]
Mm. [eating] Lot of people comin from the town. [eats hot dog] In that church today. Fire palaver. In the caravans. An some/body should be fuckin strung up for it!

Bryn is later hanged by the twins.

30 Emrys Aye. [eats, pause] Down ere you wannw be, boys. After the service there's gwnnw be a lot starving people comin out of that church and you could make a fuckin killin there now!

The twins later literally make two killings.

Greyo is unaware that his partner Terry was in fact responsible for the arson attack.

40b Greyo E probly got some other twat to do the dirty work.

A further example of irony of a rather dark kind is that the Lewis' dog escapes the fire which was supposed to kill it, while the family, who were not specifically targeted, died.

Cartin Dafydd's *Random Deaths and Custard* has a rather surreal feel to it. This is achieved largely through misunderstanding, incongruity and irony. In the selected excerpt Vicky does not know the significance of the fish finger that Sam throws into Andrew's grave as a tribute but takes this to be a hostile act. This leads to violence at the graveside, with Sam falling into the grave. This whole incident is incongruous, especially in the context of a solemn occasion such as a funeral. There is also irony in the fact Sam does not want to be the centre of attention yet ends up as precisely that when the fight with Vicky breaks out and she falls into the grave.

In Alexander Cordell's *Rape of the Fair Country*, there is incongruity in the appearance and behaviour of the pro-Union vigilantes, the 'Scotch Cattle' in their skins, bellowing. However, their intention is far from humorous: they come to inflict serious injury to Hywel Mortymer as a reprisal for refusing to support the strike called by the Union.

In Raymond Williams' *Border Country*, there is an irony in the fact that Morgan Rosser, the Union Branch Secretary, later becomes a thriving entrepreneur, while Tom Rees, the stationmaster and 'authority' figure, comes out in support of the strike, and later suffers transfer at the hands of GWR for his role in the strike.

Lewis Davies makes specific reference to incongruity in the excerpt from *Work, Sex and Rugby*.

Lewis looked up at the video screen. A black female soul singer was apparently belting out an amazingly realistic impression of a Rod Stewart classic. The incongruity of it all appealed to him.'

(p.50, lines 33-36)

There is much verbal humour in Meic Stephens' *Yeah Dai Dando*, mainly in Dai's internal monologues in Wenglish. This is sometimes combined with situational incongruity to produce a gentle, perhaps unintentional humour of a kind which would tend to make the reader smile or even chuckle.

most students travel up and down the Valley every day the lecturers too the top brass live in the Vale I bet there's not more than an andful livin in Ponty though I did meet one in that club off Taff Street bout a year ago yeah Clwb y Bont where all the bi-lings go Professor of English she was said she lived on the Graig very nice woman ad er American boyfriend with er who tried to talk to me in Welsh I wonder if Steve's gonna get this job today?'

(p.40, lines 8-17)

Humour is also an important ingredient in the personal narratives.

Perhaps the best example is Roger Pride's narrative *Richie and the Swan*. This combines incongruity (e.g. Richie's appearance in lines 37-39, the bet itself in lines 47-49, the prematch entertainment, the plastic Swans, the singing, Richie's act of daring/defiance in lines 39-54 and the reporting

of Richie's 'crime' in the Western Mail in line 57), with the irony of Roger paying the £10 fine, which was the same sum as the bet.

- 39 RP E was a skin'ead, and..er..a big lad. And e was looking at the pre-match entertainment in the middle of the field. And it was...
- 40 RL What waswas there such a thing? ((laughing))
- 41 RP There were these two big plastic Swans, right, facin the North Bank.
- 42 RL ((laughs))
- 43 RP And there was a band playin a song with amplifiers. And they were singin
- 44 ((sings)) "Swansea, down by the sea" or something like that.
- 45 RL ((laughs))
- 46 RP So this was irritating Rich. And Richie turned to me and said,
- 47 "Rog, ow much will you give me if I go on that field and ---- that swan?"
- 48 Um...ha!..and I said:
- 49 "Well Rich, if you go on that field and ---- that swan, I'll um... I'll give you a tenner!"
- 50 So, e thought about this and e said
- 51 "OK then!"
- 52 So h...he bent down, he pulled is blue Cardiff City socks outside is jeans now, so e ad the shirt, the socks, the jeans, skin'ead, um, climbed over the fence, but not... e din do it in an aggressive way, it was...it was very kind of subtle, really, and e just walked out to the centre of the field. And because e was walking and not running e wan really picked up. E got to the centre, got down behind this plastic swan whilst facin the North Bank and proceeded to simulate love=
- 53 RL ((laughs))
- 54 RP =with this swan, whilst making rude gestures to the North Bank assembled masses. Um...e was arrested ((laughs)). Er, we din see im

for the rest of the day. Um...an the next thing was, er, reading the Western – e din come back on the bus with us - reading the Western Mail then, on, um, the next morning, and the headline was something like

- 55 'A hundred arrests at Cardiff...S..Swansea versus Cardiff'.
- 56 And they proceeded to list all of the people that had been arrested. So, so-and-so was done for Grievous Bodily Harm, so-and-so was done for um, aggressive behaviour,...um, and right at the bottom of the list was
- 57 'and Richard Edward Jones of Windsor Terrace, Merthyr Vale was fined £10 for indecently sittin on a swan!'.
- 58 RP and RL ((erupt in laughter))
- 59 RP And that's a true story, and I paid the fine.
- 60 RP and RL ((laugh))
- 61 RP Cos the fine was the same as the bet.=
- 62 RL = the £10 bet.
- 63 RP £10 bet. ((laughs))
- 64 RL That's ridiculous!

Chris Coleman's tale *The Rat, the Explosion and the Execution* is also very humorous. The incidents related in the tale are themselves unusual and incongruous. The account of the Explosion, though serious, is nevertheless humorous. Being too house-proud proves to be Brenda's undoing - her tragic flaw!

- 33 And. er, and Brenda – that's my wife - had put, er, some, um, hot cross buns to rise in the oven, just on a low gas as she thought, um, in the oven. Um, and all the women were in the kitchen, you know, avin...avin a coffee, as women usually do when they get together, and talkin and so on. Brenda realises that er, she looks at the oven, while iss...um, and you turn up the gas now because –

- obviously it's a gas oven – um, t..t..obviously the buns av risen now=
- 34 RL =Yeah=
- 35 CC =with the yeast, and atto cook em. An...and...and she... she was basically tellin me then, well...well I'm...well I'm not goin to open this oven now because so-and-so is here and so-and-so was there, they were a bit houseproud, you know, and my oven is not particularly clean. So I'm only goin to open it a lill bit, jus...just to check on the oven because she'd just realised that the...that the buns hadn't risen.
- 36 RL Yeah.
- 37 CC Because the oven hadn't lit
- 38 RL Ah, right.
- 39 CC 'So, I g...gottw...I'll light the gas now, but I can't...I can't open the oven fully because obviously they're ...they're goin to see I've got a dirty oven, an I carn...I can't av that', sort of attitude. So she lights... takes a match and, of course, the gas ad been on↑=
- 40 RL =Hm=
- 41 CC = and't it? So you can imagine what append then. She put...a massive explosion, in the oven, you know! She's blown across...across the kitchen and, and, um, I think what she tells me was that she ad this Angora wool jumper on or something, which was all fluffy. She jus got up and of course, it all dropped off, all this wool sort of was charred. She ended up avin a...avin a close-knit jumper in the end!
- 42 RL ((Laughs))
- 43 CC Um, she, er, she ad burnt the inside of er nose, er eyebrows ad gone, singed, and she ended up sippin cold water, you know,
- 44 RL Yeah
- 45 CC all because she was er, din wannw share the fact that she ad a dirty oven with er neighbours, you know.
- 46 RL Yeah.

the Council
101 RL Yeah, yeah

Incongruity and irony are also the main sources of humour in Angharad Penny Evans' *The Hen Do*. The funky fairy wings she is wearing are funny because they are incongruous and in fact could not be worn with the hat anyway.

9 APE And my outfit was a little fairy wings and a big pink
hat like a cowboy hat, which was
10 on sale in, er, Claire's Accessories, so a bit of
a bargain. Unfortunately I didn't try
11 them on before I got to the restaurant and
when I tried them on, I realised you
12 couldn't wear the hat with the funky fairy ...funky
fairy wings because they hit each
13 other ((laughs)) and they fell off ((laughs))=

The appearance of the woman in the pub is also humorously described.

45 APE who like to drink. But there was this lady in the
front ((laughs)), that was um... an
46 she was quite a large lady. And one of the local
men said
47 "Oo she's like a sumo player!" ((laughs))

Irony is introduced at line 30 when we learn that the projector at Ty Tawe is not working on this big night and that they are unable to show the Wales v. England rugby match after all. As a result, the people 'leg it' to the 'Potter's Wheel' - almost a scene from slapstick comedy.

32 APE Kick off was 5 o'clock, 5 to 5, so everybody legged
it down the road to the...to the
33 'Potter's Wheel' on the corner ((laughs)). Left Ty
Tawe! ((laughs))

There is also humorous irony in the fact that the woman at the pub is an England supporter despite her broad Gorseinon accent.

53 "I'm in the pub with all the Welsh. They hate me!
They hate me!" But she was
54 there with the broadest, what I'd say Gorseinon
accent I've ever hiurd. So I dunno
55 where her Englishness came from!

RESEARCH QUESTION 3

Which discourse analytical techniques are most relevant and productive in relation to the selected texts and what do these interpretive methods reveal/indicate concerning the texts?

The range of discourse analysis methods used in this study had not been used before in relation to Wenglish texts, nor had this array of methods been applied previously in relation to a mix of literary, formal performance and personal narrative material. The rationale for including this research question is twofold: first as a means to present the findings of detailed discourse analytical work and secondly, in presenting results method by method, to consider some of the strengths and weaknesses of the various approaches as applied to the selected texts. As with all interpretative approaches, discourse analysis provides a wealth of data at the level of individual texts, though results are not easily comparable between texts.

Under this research question, consideration is given to the relevance and usefulness of the various discourse analysis methods in relation to the selected texts. The various forms of discourse analysis arise from the approaches to language in use outlined in the second part of the literature review (Part One, 2.2.1).

Each text was analysed in the same sequence using Analytical Template 2, (see Appendix 3.2) which is effectively a summary of the core concepts, the discourse analytical approaches and associated investigative models. This template makes a direct link between the conceptual approaches outlined in the second part of the literature review (Part One 2.2.1) and the texts to be analysed. Analytical Template 2 facilitated a consistent structured approach to analysing the texts, and also allowed for several forms of discourse analysis to be brought into play, if appropriate. Applicability of each analytical approach is summarised at Appendices 4.2 and 4.4. Each method is considered in turn, with examples from the individual analyses. Issues arising from the analytical work are also discussed under the appropriate analytical method.

A. Core Concept: Discourse

While there are several traditions of discourse analysis, largely reflecting their origins in different academic disciplines, there are three core concepts that underpin all such approaches:

1. Discourse is language in use in a social context
2. Language is a form of action (i.e. performative in nature)
3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

The various branches of discourse analysis constitute a 'toolkit' for the analysis of text from a range of different perspectives. There is no hard and fast boundary between these methods. In practice, a text can be considered from the perspective of several forms of discourse analysis, and these analytical approaches tend to be interrelated.

Each text clearly fulfilled the above definitions of discourse. Formal performance texts and personal narratives clearly exist in a social context in that there is an identifiable audience. In the case of recorded material (e.g. films, CDs, DVDs) the audience may not be 'live' or face to face, but there is still an audience. In respect of literary works, at one level the reader is effectively the audience. However, as we shall see with Performance, the narrative or action related in the literary work itself implies an audience within the work itself: for example, in Catrin Dafydd's *Random Deaths and Custard*, the audience for the incidents taking place at the graveside are those attending the funeral, and in the conversation taking place in the excerpts from Raymond Williams' *Border Country* and Lewis Davies' *Work, Sex and Rugby*, the work's internal audience is comprised of the other participants in the conversations.

Similarly, while the performative elements in respect of formal performance and personal narrative material are obvious, the performative action in a literary work goes on not only at the level of the narrative itself but also in respect of the interaction between the work and the reader. In this respect, the action unfolds within the reader's

consciousness and, while a controversial concept, could be considered to constitute a 'stage'.

In all three categories of text, it is clear that language is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed. There is ample evidence to support this view under Research Question 2, in particular the thematic clusters around Personal Identity (Cluster B), Social Attitudes (Cluster C) and Everyday Life (Cluster D). The material under Cluster B shows clearly that identity is built up and expressed through language. Similarly the material under Clusters C and D clearly demonstrates that values and beliefs are built up and manifested through language in use. Indeed, all the thematic material underlines the significance of these themes to the community.

B. Core Concepts : Narrative and Personal Narrative

William Labov (2006: 218) defines narrative as 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'

All the personal narratives meet this definition, as do most of the literary and formal performance texts. However, although the literary extracts are from prose narrative works (novels or short stories), the extracts themselves may be too short to demonstrate appreciable 'progress' in respect of the overall plot. For example, the extracts from Raymond Williams' *Border Country*, from Alexander Cordell's *Rape of the Fair Country*, and Catrin Dafydd's *Random Deaths and Custard* are complete narratives in themselves but may make only a relatively small contribution to the progress of the overall narrative. They may be seen as narrative episodes forming part of a larger whole.

The formal performance material does not consist entirely of narrative, however. John Edwards' *Blod and Annie* does contain some narrative elements but is better understood as a performed conversation between the two participants, with asides from narrator John Edwards. His *Red Riding Hood* is most definitely a narrative, however, albeit quite obviously

fictional. The excerpts from *Twin Town* and *Grand Slam* are again best seen as episodes in a longer narrative. The overall plot is moved on in both. Roy Noble's *Road to Reminisces* includes several shorter narratives, which he retells having been told these tales in a recent social get together with friends. This piece is thus a composite narrative but still meets Labov's definition. Max Boyce's 9-3 also contains several anecdotes, some of which are unlikely to be actually true. The central part of the piece is a narrative poem which tells the story of the scenes following Llanelli's famous win over the All Blacks in 1972. The excerpt from Ryan Davies' *Ryan at the Rank* is less easy to relate to Labov's definition, though clearly includes elements of narrative in his telling the anecdote about the 'Welsh' boys who had done well in show business, and his reporting of the request from Gerald to do a number at the show.

Sandra Dolby Stahl (1989: 12) provides the following definition of personal narrative: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.'

She further enumerates three typical features of personal narrative (1989: 15):

1. dramatic narrative structure
2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations)
3. the teller is the story's main character

Stahl also proposes an overall method for interpreting personal narratives (see section D below on Literary Folkloristics).

All of the personal narratives correspond to Dolby Stahl's definition and exhibit the three typical features. All were susceptible to her detailed analytical approach (see Section D below).

Among the formal performance texts, only Max Boyce's 9-3 and Roy Noble's *Road to Reminisces* conform to Dolby Stahl's definition and typical features. These excerpts both include personal anecdotes among other material. However, Labov's more general analytical approach to

narrative suited these texts better than Dolby Stahl's more particular approach to Personal Narratives (see section D on Labov's Elements of Narrative).

Among the literary texts, Catrin Dafydd's *Random Deaths and Custard*, Rachel Trezise's *The Joneses*, Alexander Cordell's *Rape of the Fair Country* and Don Llewellyn's *The Kissing Gate* technically meet Dolby Stahl's criteria in that these are narrated in the first person. However, the more detailed analysis of these excerpts using Dolby Stahl's analytical approach was only productive in respect of *The Joneses* (which is a complete short story) and the excerpts from *The Kissing Gate*, as they are short, self-contained pieces of first-person narrative (see Section D on Literary Folkloristics).

C. Analytical Approach: The Ethnography of Communication

Hymes proposes a descriptive theory of speech (1986: 58) and a heuristic schema, or model (1986: 59-65) which can be applied practically in the analysis of linguistic interaction, including narrative. The model consists of a set of eight components of speech events (simplified and condensed from 16), and arranged into the mnemonic SPEAKING: These are:

Situation	- setting, time, place, physical circumstances: and scene, i.e. 'psychological setting'
Participants	- speaker(s) and audience(s)
Ends	- purposes, aims and outcomes
Act Sequence	- form and order and content
Key	- mode, register or style of speaking
Instrumentalities	- oral/written, language variety e.g. inclusion of dialect features etc.
Norms of interaction	- social rules governing the event, including turn taking, interrupting, drawing inferences etc)
Genres	- e.g. conversation, performance, poetry etc.

All the texts, without exception, were susceptible to this form of analysis. This form of analysis works best at the level of individual texts rather than as a means for comparison. It helps to build up a structured profile of the text in question. A cross section of analyses by this method is included by way of example.

Raymond Williams' *Border Country*

Situation	-setting of Glynmawr in 1926, immediately before the General Strike. All interaction takes place in or near the railway signal box.
Participants	-Morgan tries to convince Harry of strike action: discussion between Morgan, Harry and others at Branch meeting; during work, discussion between Morgan, Harry, Tom Rees and the 3 platelayers; discussion between Harry and Jack Meredith.
Ends	-Morgan seeks to persuade fellow-workers to support strike. In dialogue, the participants' stance towards the strike is worked out.
Act Sequence	-4 sections: 1. discussion between Morgan and Harry; 2. the Branch meeting on Sunday pm; 3. on the Monday, discussions of further developments between Morgan, Harry, Tom Rees and platelayers; 4. discussion between Harry and Jack Meredith.
Key/ Instrumentalities	-Mix of dialogue (in Wenglish), narration (in Standard English). Written communications from Union and Railway Company (in stilted, official language), some which are read out aloud.
Norms of interaction	-Morgan, Harry and Jack are signalmen and thus on the same level. There is some deference, e.g. Tom Rees: Harry calls him Mr. Rees, while Morgan is mildly antagonistic towards him (e.g. re Union notice, 'You can read what it says, can't you?' (top p.109)). The longer scene has something of the quality of work banter, the platelayers joking and effectively forming a sort of 'chorus'.
Genres	-excerpt of novel. Prose narration and dialogue in dialect.

Alexander Cordell's *Rape of the Fair Country*

Situation	-C19 Blaenavon, context of early Union activity. Set against threat of intimidation and attack by Scorch Cattle
Participants	-Hywel is the main protagonist and the action of the Chapter revolves around him. Narrated part and dialogic utterances by Iestyn. Conversations between Hywel and family members, between Hywel and Scotch Cattle, and between Hywel and friends who come to his aid.
Ends	-Establishes opposing view of Unionism held by Hywel and Iestyn; Hywel's stubbornness and willingness to face the retribution of the Scotch Cattle alone for the sake of his family (and his beliefs); Elinor's perspicacity and grasp of the situation; the closeness of friends and their willingness to help.
Act Sequence	5 distinct sections. 1. pp. 167-mid 168. In the Mortymer household before leaving for work. 2. pp. mid 168-mid 171. The walk to work. 3. pp. mid 171-mid 175. The visitation by the Scotch Cattle 4. pp. mid 175-mid 179. The friends come to help, retaliation against the perpetrators and Hywel's return home. 5. Narrated conclusion: the Mortymers' furniture and possessions have been burned by the Scotch Cattle, who returned after the flogging of Hywel
Key	-First person narrative by Iestyn Mortymer, giving a retrospective eye-witness account of events, in largely Standard English, plus dialogue in Wenglish. Roughly half the lines contain dialogue.
Instrumentalities	-written text featuring dialogue. Dialogue expressed in Wenglish.
Norms of interaction	-Hywel largely controls conversation with family members. Iestyn may disagree with him but does not say much to contradict him. Exchanges between workmen and family on the way to work contain both scorn and sympathy. Exchanges between Hywel and Scotch Cattle are understandably antagonistic, while exchange between Hywel and rescuers contains

an element of playful banter, despite the fact he has just been brutally flogged.

Genres

-novel, with chronologically sequential narrative..
Prose narration and dialogue in dialect.

On the Bus from Grand Slam

This is a particularly interesting analysis as it is possible to consider the excerpt on two levels:

1. An all-male rugby from the Valleys trip to Paris
2. A film chronicling a moment in rugby history and community participation, and also the creative enterprise of director/producer, writer and actors

Situation

-setting, time, place, physical circumstances: and scene, i.e. 'psychological setting'

1. On a bus, an all-male rugby trip to Paris in 1977, travelling to Cardiff Airport.
2. A film consciously being made, with the director/producer, writer and actors as active creators

Participants

-speaker(s) and audience(s)

1. Two sets of speakers: Caradog and Maldwyn; Glyn and Mog. The partner in conversation is effectively the audience. Maldwyn eavesdrops part of the conversation in Scene 6 between Glyn and Mog.
2. The actors playing roles in a film, producing an entertaining comedy reflecting some of the main interests and concerns of the Valleys communities. The audiences are those watching on TV, in the cinema or on DVD, and also the actors and production team, particularly in respect of the ad lobbying which is so characteristic of this film.

Ends

-purposes, aims and outcomes

1. Maldwyn wants to explain to Caradog about the window display he is creating for his boutique. Glyn tells Mog of his admiration for him as a player and also confides his sexual plans for Paris.
2. To introduce the leading characters while moving the plot along.

Act Sequence

-form and order and content

The scene can be divided into six scenes:

1. Lines 0-10 Caradog and Maldwyn, who are sitting together on the bus, talk about the autographed rugby ball Maldwyn has with him. By way of introduction to the scene, we hear odd words of conversation taking place on the bus before Caradog and Maldwyn start their conversation.
2. Lines 11-15 Glyn and Mog are standing together on the bus, drinking Felinfoel beer. Glyn tells Mog that he (Mog) should have won a Welsh cap in the 50s.
3. Lines 16-21 Maldwyn and Caradog continue their conversation. Maldwyn takes a swig from his hipflask.
4. Lines 22-24 Glyn and Mog continue their conversation. Mog is modest and philosophical about not winning a Wales cap.
5. Line 25 The bus stops and pulls over for the boys to have a pee. Maldwyn takes a photo of the boys lined up along the bus, having a pee.
6. Lines 26-35 Glyn and Mog are now sitting on the bus. Glyn shows Mog the inscriptions inside his cap and explains that these relate to his amorous exploits in Twickenham the previous year. he confides that he is after a 'Grand Slam' of a sexual kind during the visit to Paris. Maldwyn, who is now sitting in the seat behind, reading a magazine, is probably eavesdropping. At line 35 he bursts into song with 'Oo'll beat the Froggies?' to the tune of 'Sospan Fach'. They all laugh.

Essentially there are two conversations, that between Maldwyn and Caradog (Scenes 1 and 3) and that between Mog and Glyn (Scenes 2, 4 and 6). Scenes 2 and 4 major on rugby, while Scene 6 is about sex. Maldwyn eavesdrops at least part of Scene 6. Scene 5 is an amusing interlude between Scenes 4 and 6.

Key

-mode, register or style of speaking

Colloquial, marked South Wales accents, informal.

Instrumentalities

-oral/written, language variety e.g. inclusion of dialect features etc

spoken dialogue from film, scripted but heavily ad

libbed; numerous Wenglish features.

Norms of interaction -social rules governing the event, including turn taking, interrupting, drawing inferences etc)

In Scene 1, Maldwyn responds to Caradog's enquiries and explains the purpose of the autographed rugby ball he has with him.

In Scene 3, Maldwyn opens with a comment about not being able to 'afford to get pissed' (while taking a swig from his hipflask). Caradog's remarks are monosyllabic except for line 21, which closes the conversation.

21 Car I bet you are↑! [laughs]

In Scenes 2 and 4, Glyn expresses his admiration for Mog as a rugby player, stating he should have won a cap back in the 50s. Mog responds modestly and philosophically about not winning a cap.

In Scene 6, Glyn reveals to Mog his amorous plans for Paris. He shows Mog the inscription inside his cap. Mog thinks Glyn is referring to rugby, not sex. When he realises Glyn's drift, Mog at first thinks Glyn had 'scored' with three different women at Twickenham. Glyn explains that he meant he had 'scored' three times, and reveals he hopes to go for a 'Grand Slam' of four times in Paris.

Maldwyn, now sitting behind them on the bus, is eavesdropping from at least line 31. He breaks into song 'Oo'll beat the Froggies' to the tune of *Sospan Fach* to close the piece.

Note that Glyn does not tell Mog outright about his plan rather makes allusion to it by indicating the inscription in his cap. Once Mog understands he is talking about sex, Mog realises what Glyn intends to achieve in his own personal 'Grand Slam'.

Genres - film, scripted but heavily ad libbed by the cast.

Angharad Penny Evans' *The Hen Do*

Situation	-recording a PN for analysis purposes, lively and informal. Recorded at Brunel House, Cardiff, on 9 February 2010.	
Participants	-APE and RL.	
Ends	-discursive, conversational PN for analysis purposes.	
Act Sequence	A (lines 1-20a) B (lines 20b-34) C (lines 35-59a) D (lines 59b-76)	The Hen Do, Costumes Rugby Match, Ty Tawe Potter's Wheel Streets of Swansea and Return Home (line 76 acting as Coda, bringing closure.
Key	-quick articulation, bubbly, descriptive, enthusiastic, impressionistic PN, orally delivered.	
Instrumentalities	-oral PN, including Wenglish and narrational features.	
Norms of interaction	-See 'Linguistic Analysis'	
Genres	-PN, orally delivered. Prose.	

D. Core Concepts and Analytical Approaches: Narrative Analysis and Literary Folkloristics

Narrative Analysis - Labov

From his ground-breaking analysis of narratives of ethnic minorities in New York, *Language in the Inner City: Studies in Black English Vernacular* published in 1972, Labov (2006: 219-226) suggests a structure and framework for the analysis of narrative, consisting of 6 elements, that have general applicability in an interpretive approach to narrative. These six elements are:

- | | |
|------------------------|---|
| 1. Abstract | - synopsis of what the narrative is about |
| 2. Orientation | - identification of the time, place, persons, their activity or the situation |
| 3. Complicating action | - more detail |
| 4. Evaluation | - narrator indicates the point of the narrative |

5. Result or resolution

6. Coda - a means of signalling the end of the narrative

This method of analysis was difficult to apply to the literary examples as, with the exception of Rachel Trezise's *The Joneses*, they are all excerpts from longer narratives rather than complete narratives in their own right. Consequently, this mode of analysis was not used in respect of the literary texts. Rachel Trezise's *The Joneses* did not lend itself easily to this form of analysis either. It is narrated in the first person, and as such lent itself more easily to analysis as a Personal Narrative using Dolby Stahl's method Literary Folkloristics.

Among the formal performance texts, three proved suitable for this form of analysis. These were Max Boyce's 9-3, Roy Noble's *Road to Reminisces* and John Edwards' *Red Riding Hood*, all of which consist of narrative material, though not necessarily told in the first person. 9-3 and *Road to Reminisces* both comprise a series of short anecdotes, each of which is susceptible to analysis by Labov's method. John Edwards' *Red Riding Hood* is a single, self-contained narrative. Essentially Labov's method functions at the level of individual texts and provides a depth of interpretive material to better understand the text in question. Its particular strength is to shed light on how the text is structured. However, apart from providing interpretive material in a structured and consistent form, Labov's method does not provide results that are easily comparable between texts. One analysis is included as an example of what can be achieved by this approach.

Max Boyce's 9-3

There are five short narratives in the excerpt:

- | | |
|---------------------------|--|
| 1. Section 2, lines 12-19 | a short poem about being in heaven |
| 2. Section 3, lines 20-45 | - a personal narrative about the facilities at Treorchy RFC |
| 3. Section 4, lines 46-81 | - a personal narrative about performing at the Urdd Eisteddfod |

4. Section 5b, lines 94-101 - a personal narrative about the drunken policeman
5. Section 7, lines 159-191 - a personal narrative about MB's car being painted green

Each of these can be considered in terms of Labov's scheme.

1. Section 2, lines 12-19 - a short poem about being in heaven

12	[poetic voice]	I had a dream the other night,
13		the strangest dream of all.=
14		I dreamt I was in heaven,
15		away from life's hard call.
16		It was as I'd imagined
17		with the, with the silver stars beneath,
18		seven there from Treorchy,
19		thousands from Glyn Neath. [laughter, some applause 7s]

Line 12a *I had a dream* is the Abstract. Lines 12b *the other night* and 13 provide the Orientation. Lines 14 and 15 are the Complicating Action (though in this case simplified to providing more information about the dream). Lines 16 and 17 are the Evaluation (the point being that the situation was just as expected). Lines 18 and 19 are both the Resolution and Coda, with line 19 representing a punch line. The point of the little story is to imply the superiority of Max Boyce's native Glyn Neath over Treorchy, where he is performing. This is to tease the audience, to get them to react and to begin to build a rapport with them.

2. Section 3, lines 20-45 - a personal narrative about the facilities at Treorchy RFC

20	[normal voice, spoken quickly]	As soon as I came in this evening,
21		the Secretary came up to me and said,
22		'Max, let me show you round the club,
23		see where you are performing'
24		I went round, showed me all round.
25		E said, 'What do you think of it?'
26		I said, 'It'll be nice when it's finished.'
		[laughs; laughter and light applause 5s]
27		Showed me round the various rooms,
28		e said, 'What d'you think of it now?'

29 'You've done well, fair play.
 30 'One thing you, you've got
 31 that not many rugby clubs have got,'
 32 I said, 'you you've got a great airing
 cubbud,'
 33 I said, 'and some...' [laughter 2s]
 34 E said [laughter 2s]
 35 E said 'Thass not the airing cubbud,'e said,
 36 'thass the lounge.' [laughter 10s]
 37 [normal pace] E said 'We know, we know you're a
 folk singer
 38 but you're also a great rugby enthusiast.
 39 [aside] Ey, big round you got there, lad! [laughter
 2s]
 40 On the committee, are yew? [laughter,
 some applause 4s]
 41 [resumes] E said, 'Ave you seen Treorchy playing?
 42 This season. [pause 2s, laughter 2s]
 43 I said, 'No.'
 44 E said, 'Why's 'at?'
 45 I said, 'They don't come an see me when
 I'm baad.' [laughter and applause 9s]

There is no Abstract as such. Lines 20-23 represent the Orientation.

There then follow three parallel jokes, each with a punch line. The jokes follow roughly the same pattern: a question by the Club Secretary which anticipates a positive or complimentary response from Max but to which Max responds in a denigrating, negative way. The questions by the Club Secretary can be regarded as the Complicating Action in each case, with Max's response being both an Evaluation and interim Resolution.

The second joke has a longer exchange between the Secretary and Max and the final explanatory punch line is spoken by the Secretary. In the third joke, Max makes a one word answer ('No.', line 43) to the Secretary's initial question, and follows up with the punch line in his second response at line 45.

Joke 1 comprises lines 24-26, the Complicating Action in lines 24 and 25 and the punch line as Max's response at line 26.

Joke 2 comprises lines 27-36. Lines 27 and 28 are the Complicating Action. Lines 29-31 represent an Evaluation by Max Boyce, leading to

interim Resolution in lines 32 and 33. At this point the audience interrupts briefly with laughter. This is clearly not the final resolution of this part of this joke as Max's comment has not been fully explained. The Secretary's retort (lines 34-36, and especially line 36, the explanation and punch line) represent the Resolution and a mini Coda, ending this part of the anecdote.

Joke 3 comprises lines 37-45, though lines 39-40 are an aside to a member of the audience who is evidently carrying a round of drinks. The Secretary's preamble and questions comprise lines 37, 38, 41, 42 and 44: these represent the Complicating Action. Max makes an initial Responses ('No') at line 43, while the Resolution and Coda come at line 45, the punch line.

The purpose of this anecdote is to gently tease the Treorchy audience by making some disparaging remarks about the local rugby club where he is performing.

3. Section 4, lines 46-81- a personal narrative about performing at the Urdd Eisteddfod

46	I started off in this business
47	quite by accident. [pause 2s]
48	I started out in the local eisteddfod
49	as everyone does in Wales.
50	Won the local eisteddfod in Glyn Neath.
51	So my mother thought, now enter me for the big time, ondife.
52	Semi-national Urdd in Aberdare. [laughter 6s]
53	There I was on the stage,
54	boys, y'know the little grey trousers,
55	white shirt, red tie;
56	boots polished about fourteen time that morning. [laughter]
57	On the stage I went.
58	Little piece I was reciting
59	was called 'Y Wiwer',='The Squirrel'.
60	And there I was [pause 2s]
61	[eisteddfodol voice] 'Y Wiwer'. [light laughter 7s]
62	[normal voice] And that's all I remembered. [laughter 2s]
63	Across came the adjudicator,
64	put is arm round my shoulder,

65 e said, in Welsh,
 66 'Tria fe 'to, Max,' meddai fe,
 67 'Try it agen.'
 68 And there was the hool row in the centre of
 the hall
 69 full of my aunties and uncles and cousins,
 ondife,
 70 Anti Mary, Uncle Will, Anti Nesta(?), Delwyn
 71 all, all my cousins,
 72 all knew it backwards. [laughter 6s]
 73 Like a hool row of goldfish, [laughter 6s]
 74 trying to help me on.
 75 Adjudicator said, 'Max, try it agen.'
 76 So I tried it agen: 'Y Wiwer.'
 77 Nothing came.
 78 And this, this woman turned round to my
 mother
 79 and she said,
 80 'Isn't that your little boy up there now, Mrs
 Boyce?'
 81 And she said, 'No. I've never seen im
 before.' [laughter 8s]

This anecdote has a more straightforward linear chronological structure.
 The Abstract is lines 46-52. Lines 53-59 comprise the Orientation. Lines
 60-77 are the Complicating Action. There is no Evaluation as such. The
 Resolution comes in lines 78-81, with line 81, the punch line, doubling up
 as the Coda, signifying the end of the anecdote.

4. Section 5b, lines 94-101 - a personal narrative about the drunken policeman

94 [spoken quickly] I came out after the match
 95 and after about two hours after the game
 96 it was a-absolute chaos.
 97 Trying to find my way back home,
 98 I asked a pliceman, I said
 99 'Xcuse me. Could ew tell me the way to get
 to Llandeilo, please?'
 100 [normal pace] E said, [very drunk voice] ' Ollo...ollo
 ..ollo...'
 [laughter, applause, laughter 14s]
 101 And e was on traffic duty! [laughter 6s;
 strums]

There is no Abstract as such. The Orientation is given in lines 94-96. The Complicating Action comes in lines 97-99. There is no Evaluation as such. The Resolution is supplied in line 100. The Coda comes in line 101. In this little anecdote Max's drunken voice in line 100, imitating the policeman, is shorthand or a symbol, for saying that the policeman was drunk. This inference is easily made by the audience.

5. Section 7, lines 159-191 - a personal narrative about MB's car being painted green

159	[spoken quickly]	I'll never forget=
160		I was up at the National Eisteddfod
161		up in Ruthin last year,
162		and, well, [laughs] I went into this local pub,
163		the Plough and Arrow,
164		and I asked 'Two pints please.'
165		And th-. it was of course in Eisteddfod
		week,
166		everyone must speak in Welsh,
167		and I quite agree with it,=
168		and I forgot myself,=
169		and they said, 'Right, mark im down.
170		E spoke in English.' [laughter 3s]
171		And marked down I was, boys.
172		I went outside
173		and someone ad painted my car green.
		[laughter 6s]
174	[normal pace]	So back in I went,
175		ol, ol collier, ondife,
176		back [laughter 5s]
177		back in I went.
178		I said, 'OK,' I said,
179		'Oo's the Picasso?' I said. [laughter 8s]
180		'Pwy wnaeth e?'
181		'Who did it?
182		Who paint, who painted my car green?'
183		And this chap got up in the corner of the
		bar, boys,
184		e was about eight foot six, [laughter 2s]
185		shoulders like tallboys. [laughter 4s]
186		Tattooed across is chest [pause]
187		'Cymraeg'.
188		'Fi wnaeth e,' meddai fe.
189		'I did it,' e said,
190		'I painted your car green. Why?'
191		I said [laughs] 'It's dryin lovely!' I said.
		[laughter 8s]

This rather fanciful anecdote is again linear and chronological in sequence. There is no Abstract as such. Lines 159-167 comprise the Orientation. Lines 168-173 are the first phase of Complicating Action. Lines 174-182 are the second phase of Complicating Action. Lines 183-190 are the third phase. The Resolution and Coda come with the punch line at line 191. There is no explicit Evaluation. Again, the meaning of the punch line has to be inferred by the audience if they are fully to get the joke. Max, having gone back inside the pub to challenge the perpetrator of the car painting, is clearly intimidated by the stature of the man who owns up to doing it. In the punch line, Max makes himself the butt of his own joke by implying that he was frightened to challenge the culprit further. Of course, the anecdote is hardly likely to be true but it is nevertheless amusing.

Among the personal narratives, Labov's method was useful in assessing the structure of Jean Lewis' *Needles and Pins* and also David Jandrell's tales *How I started writing* and *ZZ Top*, though in common with all the other personal narratives, Dolby Stahl's method Literary Folkloristics, which was devised specifically with the analysis of personal narratives, provided a more detailed means of interpretation.

Literary Folkloristics – Dolby Stahl

Literary Folkloristics is an academic subdiscipline (that in which this study may be located) and also an interpretive approach devised by Sandra Dolby Stahl (1989) with a particular focus on personal narratives. All the personal narrative texts were suitable for this form of analysis, as were the excerpts from two of the literary texts - Rachel Trezise's *The Joneses* and Don Llewellyn's *The Kissing Gate*, both of which are first person narratives and divisible into segments for detailed analysis. This form of analysis was not suitable for any of the formal performance texts though might have been attempted on those parts of Max Boyce's 9-3 and Roy Noble's *Road to Reminiscences* that were in effect 'mini personal narratives'. However, these personal anecdotes only formed a small part of the two

texts, which were better covered by analysis according to Labov's method (see above).

As a preliminary to analysis and to set the context for interpretation, Stahl (1989: 34-37) provides a useful heuristic schema to consider the 8 main 'folk groups' that provide and shape the cultural resources of the storyteller and thus contribute toward identity. These groups, and their typical spheres of influence are:

- | | |
|-------------------|-----------------------------|
| 1. Family | -basic behavioural patterns |
| 2. Ethnic | -heritage |
| 3. Religion | -ethics |
| 4. Place | -region, environment |
| 5. Age | -generations |
| 6. Sex | -gender, sexuality |
| 7. Social Network | -taste |
| 8. Occupation | -social status |

These eight factors clearly exert a major influence on the orientation of both the teller and the also the nature and content of the narrative. It also follows that the values and attitudes reflected in the stories are culturally shared between teller and hearer and thus show relevance in context. These factors were identified in respect of all the texts in respect of which analysis by Dolby Stahl's method was undertaken, namely the formal performance texts and the excerpts from Don Llewellyn's *The Kissing Gate* and Rachel Trezise's *The Joneses*.

Dolby Stahl's analytical strategy (1989: 48-49) involves the division of the text to be interpreted into relevant segments (e.g. according to theme or utterances by a particular speaker), and then a detailed consideration of each segment of text in relation to the following scheme:

[Situation
 Discourse-----
 [Rhetoric

 [Theme
 [Symbol
 Type-----
 [Structure
 [Plot

 [Culture
 Style-----
 [Personalore

This form of analysis, perhaps even more so than that of Labov, is very much text-specific in that it provided a way in to generate detailed interpretive material on the specific text being analysed. The method does not yield material that is easily comparable between texts. Two examples of what can be achieved by this method are given below. Though beyond the scope and intention of this study, as with Dolby Stahl's own work, these notes could be developed into full interpretive 'reports' on each text.

Alyson Tippings' *Growing up in Trefil*

Folk Groups

- | | |
|-------------------|---|
| 1. Family | -father a local teacher. |
| 2. Ethnic | -South Wales Valleys, Heads of the Valleys area, Trefil |
| 3. Religion | -actively involved in local chapel |
| 4. Place | -Trefil, small village near Tredegar |
| 5. Age | -born 1960s |
| 6. Sex | -female, married, 2 children |
| 7. Social Network | -Town Councillor in Tredegar, Secretary of local Chapel, Tourism Officer for Blaenau Gwent, undertaking MSc in Tourism. Active and leading role in local community. |
| 8. Occupation | -currently Tourism Officer for Blaenau Gwent, having held various other posts within the Authority. |

Analytical Strategy

A (lines 1-94) School

[Situation] Describes village life in Trefil. Describes her primary school, its size and its closure. Move to another larger school.

Discourse-----

[Rhetoric] Complimentary about school and about village life (33-36 and 53-54).

[Theme] Interwoven nature of village live Freedom Safety School Closure Traumatic

[Symbol] same people Tomboy Dinners, serving

Type-----

[Structure] Descriptive sentence. Builds atmosphere as well as being factual

[Plot] This is retrospective description rather than narration of a specific incident.

[Culture] Small community, small school

Style-----

[Personalore] Very much part of village life and proud of it

B (lines 95-141) Chapel

[Situation] Chapel life, Cwrdda Mawr, Village Teas

Discourse-----

[Rhetoric] Descriptive, supportive

[Theme] Chapel life Community Ministers part of family

[Symbol] Cwrdda Mawr, Annibynwyr, Baptists Village teas Rev.Nennog Thomas

Type-----

[Structure] Descriptive type of narration.

[Plot] This is retrospective description rather than narration of a specific incident.

[Culture] Religion important part of community life

Style-----

[Personalore] Rev. Nennog Thomas comes back to Marry AT

and her husband. Active participation in Chapel life.

C (lines 142-154) Pub

[Situation] Remembers there were 2 pubs in village. The remaining one has changed its name to Tafarn Ty Uchaf, moving away from the more descriptive Quarryman's Arms. AT bemoans this name change.

Discourse-----

[Rhetoric] Explains, describes, give opinion.

[Theme] Pubs Pub name Mining Community

[Symbol] Tafarn Ty Uchaf Quarryman's Arms Quarrying

Type-----

[Structure] Descriptive. Gives opinion of name change.

[Plot]

[Culture] Pubs. Centres of community life.

Style-----

[Personalore] Disagrees with name change.

D (lines 155-191 Rugby (lines 179-181 act as Coda)

[Situation] Local rugby team has recently had full WRU status. Won 2 consecutive Welsh district cups at Millennium Stadium

Discourse-----

[Rhetoric] Tells story of rugby finals. very emotional occasions

[Theme] Rugby Community Emotion

[Symbol] Trefil RFC win cup twice Support from Tredegar Players crying on seeing families in stand

Type-----

[Structure] Tells of Trefil's achieving full WRU status and twice winning Welsh Districts Cup. Description of emotional scenes.

[Plot]

[Culture	Rugby team part of village life. Links to wider WRU.
Style-----	"
[Personalore	

Lines 179-181 act as Coda, bringing closure to the story as a whole.

Roger Pride's *Richie and the Swan*

Folk Groups

- | | |
|-------------------|---|
| 1. Family | -Second son. Father dies while RP in school.
Mother kept shoe shop in Treharris, |
| 2. Ethnic | -South Wales Valleys |
| 3. Religion | -Christian |
| 4. Place | -Treharris |
| 5. Age | -born 1959 (51 years old) |
| 6. Sex | -Male, married, 2 children |
| 7. Social Network | -many circles of friends and acquaintances,
including friends from schooldays featured in this
story. Relevant in context of story is that RP is a
staunch Cardiff City supporter. |
| 8. Occupation | -Marketing Director, Welsh Assembly Government |

Analytical Strategy

A (lines 1-12a) Introduction and Orientation

[Situation	RL, knowing RP to be a staunch Cardiff City supporter, asks him to tell a story about Cardiff City's games with local arch-rivals Swansea City. RP sets scene: the date, time, what division. RL collaborates in asking a number of questions to locate the game more precisely
Discourse-----	
[Rhetoric	RP slightly reluctant to tell the tale, knowing of its possibly embarrassing content but nevertheless does so.
[Theme	Cardiff/Swansea rivalry
[Symbol	Famous game
	" "
Type-----	
[Structure	Scene setting RP agrees to tell tale. Thinks aloud during narration to locate game precisely in terms of date, time, division etc.
[Plot	

[Culture Cardiff/Swansea rivalry New Year's Day game

Style-----

[Personalore RP Cardiff City fan

B (lines 12b-26) On the way there. Lines 15-20 provide more background detail

[Situation RP states he was in living in Carmarthen on industrial training year at the time of the incident. Had attended New Year's Eve party the night before. Members of the group had been drinking heavily the previous evening. They call in a pub near Glynneath on the way to the game in Swansea. In lines 15-20, RL asks questions about the kick-off time.

Discourse-----

[Rhetoric

[Theme Industrial training NYE Party Drinking

[Symbol Carmarthen QoH Pub in Nightclub Glynneath

Type-----

[Structure Describes part of journey from Merthyr to Swansea

[Plot Advanced via this preliminary scene

[Culture Joint travel Drinking Boys together Going to football

Style-----

[Personalore On industrial training at the time. Teams up with old school friends etc. Solidarity. Cardiff City supporters

C (lines 27-45) At the Vetch (line 28-37a provide more background detail)

[Situation They arrive at the Vetch Field. One of the first Cardiff coaches. Shepherded into ground. Boisterous. Introduces the main protagonist, Richie. Pre-match entertainment. Plastic Swans. Band playing. Line 28-37a RL enquires about precise location in the Vetch Field to help visualise scene.

Discourse-----

[Rhetoric

	[Theme	Arrival at ground	Richie	Pre-match entertainment
	[Symbol	shepherded in	Skinhead, Cardiff City shirt, socks	Swans, band, music
Type-----				
	[Structure	Narrated paragraph (27), excursus (28-37a), pre-match entertainment/Richie introduced (37b-445)		
	[Plot	Moved on to prepare for main action		
	[Culture	Segregation of rival supporters. Entertainment at big game		
Style-----				
	[Personalore	'I was the relatively sensible one of the group'		

D (lines 46-54a) Richie does his stuff

[Situation]	Richie asks RP how much he will give him if he goes onto the field and ‘copulates’ with one of the inflatable plastic swans. RP says £10. Richie goes onto the pitch and does so. Arrested. The main action of the piece takes place in this section.		
Discourse-----			
[Rhetoric]	Dialogue between RP and Richie		
[Theme]	Challenge/dare	RJ does the deed	The ‘enemy’
[Symbol]	£10 bet	going onto pitch	Swans
Type-----			
[Structure]	Dialogue between RP and RJ		
[Plot]	The main action of the story is narrated here		
[Culture]	Public insult to enemy - ‘copulating’, making rude gestures to opposing fans, provoking them		
Style-----			
[Personalore]	RP shows a sort of admiration. Agrees to give RJ £10 if he does what he says he will.		

E (lines 54b-64) Result, Resolution and Evaluation

[Situation] Richie not seen for rest of day after his arrest. Did not return on bus with group. Next morning the names of those arrested at game appear in the Western Mail. Richie's name is at the bottom of the list. Line 57 as punch line of story.

57 'and Richard Edward Jones of Windsor Terrace, Merthyr Vale was fined £10 for indecently sittin on a swan!'

Discourse-----

[Rhetoric] RP reports the events flatly, building up to the climax at the punch line.

[Theme] RJ arrested Western Mail Result of
report story

[Symbol] does not return list of those Line 57
arrested

Type-----

[Structure] Sequential narration, giving sense of a climax to come at line 57

[Plot] Brought to conclusion and resolution

[Culture] Messing about, criminal activity

Style-----

[Personalore] a true story, £10 fine paid by RP (=£10 bet). Closure and evaluation by RL at 64.

E. Analytical Approach: Discursive Psychology

Jerome Bruner (1990) approaches narrative from the perspective of psychology, and emphasises the importance of social interaction and culture in the mediation and communication of meaning. Narrative lies at the heart of this whole process. According to Bruner's view, reality is constructed through narrative.

Bruner (1992: 47-50) enumerates and explores four essential properties of narrative, which are also useful analytical concepts. They are:

1. It exhibits inherent sequentiality.
2. Narrative can be 'real' or 'imaginary', without loss of power.
- 3 It forges links between the exceptional and the ordinary.
4. It possesses 'dramatic' quality.

In respect of this fourth property, Bruner makes reference to Burke's (1945) discussion of 'dramatism'. Burke suggests that well-formed stories must possess a 'pentad' of components, namely, an Actor, Action, a Goal, a Scene, an Instrument - plus Trouble (an imbalance between any of the first five elements). Burke's 'pentad' can function as an investigative approach on the lines of Hymes' SPEAKING model (see section C on the Ethnography of Communication) and Labov's components of narrative (see section D on Narrative Analysis).

All the selected excerpts were considered in the light of Bruner's four essential properties of narrative. These properties applied to all of the personal narrative texts and to most of the formal performance texts too, the exception being Ryan Davies' *Ryan at the Rank* which does is not a narrative as such. Bruner's properties were less easily applicable to the literary excerpts as these are by their very nature not complete narratives but part of a wider narrative. However, Rachel Trezise's *The Joneses*, as a complete short story, and the excerpt from Catrin Dafydd's *Random Deaths and Custard*, which is sufficiently complete as a mini narrative in its own right, clearly exhibited Bruner's four properties.

Burke's 'pentad' was less useful an investigative approach than Hymes' model or Labov's elements of narrative. This may be because not all the narrative excerpts were complete stories in their own right but formed part of a longer narrative. However Burke's concept of 'trouble' caused by an imbalance in the five elements was useful in respect of four of the literary excerpts, and two of the personal narratives. In each case, Trouble provides the dynamic for developing and progressing the narrative. Two examples are given below:

In Catrin Dafydd's *Random Deaths and Custard*, the action can be considered from the point of view of both Sam and Vicky as protagonists.

Actor:	Sam	Vicky
Action:	Throw fish finger on coffin	Attack Sam
Goal	Thanks to Andrew	Jealousy/revenge on Sam
Scene	Funeral	Funeral
Instrument	Fish finger	Attack

Trouble is introduced through there being an imbalance between these elements, particularly from Vicky's point of view, as she instigates the violence. However, in her mind the attack is justified as it is Sam who has upset the balance by carrying out an unacceptable act.

In Raymond Williams' *Border Country*, the pentad is as follows:

Actor	Harry, Morgan, Tom Rees, Jack Meredith and other workers.
Action	Discussion of strike action in the context of the 1926 General Strike
Goal	For each to decide what stance to take re strike
Scene	The 4 sections of the excerpt, in which political attitudes and commitment to strike action are worked out.
Instrument	Discussion and conversation as means of persuasion and working out stance to strike

Trouble is introduced through differences in attitude towards the strike, lack of support, and resultant disagreement, as exemplified by Jack Meredith.

F. Core Concept and Analytical Approach: Performance

To recapitulate, Richard Bauman (1992:41) provides the following definition of performance, which, along with Coupland's (2007:146) distinction between 'high' and 'mundane' performance, helps set the

parameters of this study in respect of performative texts. According to Bauman, performance is:

A mode of communicative behavior and a type of communicative events. While the term may be employed in an aesthetically neutral sense to designate the actual conduct of communication (as opposed to the potential for communicative action), performance usually suggests an aesthetically marked and heightened mode of communication, framed in special way and put on display for an audience. The analysis of performance – indeed the very conduct of performance – highlights the social, cultural and aesthetic dimensions of the communicative process.

Bauman (1992:46) stresses that performance, like all communication, is socially situated and made meaningful within defined situational contexts. For Bauman, performance is typically

- scheduled
- temporally bounded
- spatially bounded
- programmed, having a sequence and structure

Further, Bauman indicates that performance typically refers to co-ordinated public occasions, open to view by an audience. These occasions are of heightened intensity, and available for the enhancement of experience through the qualities of the performative display. Bauman (1977: 11) further indicates that the performer assumes responsibility to an audience.

Performance involves on the part of the performer an assumption of accountability to an audience for the way in which communication is carried out, above and beyond its referential context.

For Coupland (2007:146), Bauman's four typical characteristics of performance differentiate 'high' performance from other forms of performance, which Coupland terms 'mundane performance'. This distinction serves to determine the parameters in respect of what texts should be considered for analysis from the perspective of performance in this study.

Formal public performances (e.g. cabaret, radio and television work, drama) clearly satisfy Bauman's criteria in every respect. Personal narratives are also sufficiently explicit performance events to satisfy the criteria – with minor qualification. Personal narratives may not be scheduled long in advance of their performance but they are nevertheless noticeably and qualitatively different from ordinary, everyday conversation. They are certainly temporally and spatially bounded. They certainly have a sequence and structure. Although they not usually fully co-ordinated public occasions there is nevertheless an audience (though this might be just one person) and there are clear audience/participant roles. Personal narrative performances are certainly of heightened intensity in relation to normal everyday conversation.

For these reasons, personal narrative qualified as performance in the analyses but everyday conversation was excluded as it fails to satisfy Bauman's characteristics of performance to a sufficient degree and consequently corresponds to 'mundane' performance in Coupland's terms.

Another highly significant aspect of Bauman's conception of performance (1977: 3) is that he considers that performance as a 'mode of speaking' and further develops this concept (1992: 43):

Performance is a specially marked mode of action, one that sets up or represents a special interpretive frame within which the act of communication is to be understood.

'Frame' is a concept proposed and explored by Bateson's (1972) paper *A Theory of Play and Fantasy*, first published in 1954 and developed by Goffman (1971 and 1986) to denote a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', a concept proposed by Erving Goffman (1986: 40 et seq.) to denote the sign (e.g. a word, phrase or gesture) indicating a change of mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

In respect of the analytical work, all the formal performance texts exhibited Bauman's four typical characteristics of performance. However, in the

case of films, DVDs and audio recordings, the audience is not 'live' but self-selecting and the place of performance may be the listener or viewer's home rather than a formal performance venue such as a theatre or cinema. In the case of films shown in the cinema or on television and audio material broadcast on radio, the audience is remote to the performers.

Max Boyce's *Live at Treorchy* as a whole, and the selected excerpt 9-3, are prime examples of Bauman's 'high performance'. The excerpt is scheduled, temporally and spatially bounded and has a definite structure and sequence. It combines poetry and anecdote and music (though only guitar strumming in this particular excerpt). There is a live audience, which is vital to the dynamic of the piece.

Max Boyce stresses the importance of the audience in his performances, and in particular at this first major recording at Treorchy Rugby Club. The evening is described in the following terms on Max's official website:

The musicians for that evening were hastily gathered together that afternoon. Without almost any rehearsal, the songs and stories were recorded. The audience, apart from a few close friends were given the tickets after failing to sell them for fifty pence each. Max at the time was virtually unknown. He had, however, deliberately chosen to perform to an audience that was unfamiliar with his work to ensure the reaction was spontaneous and real. Armed with songs such as 'The Outside-Half Factory', 'Rhondda Grey' and 'Morgan Moon' he could hardly fail.

The reaction of the audience that night was integral to the evening's success. They were as important as the songs. The people that packed the little room were Max's instruments, without them he couldn't play. The people's reaction was genuine and all embracing. No-one who was there will ever forget the heady mix of laughter and song. (22)

It is also a recorded album and so can be considered as having 'remote' audiences of listeners, who can 'schedule' the performance whenever they want.

In terms of frame, the interpretive context is established by a number of keys. Section 1 (*Oggie, Oggie, Oggie*) is an opening signature of Max Boyce and immediately sets the scene - and the audience's expectation - for an entertaining performance.

In Section 2, line 11 begins to establish identification and rapport with the audience. This functions as a key to how the audience should react to Max.

11 MB Boys, I've come home. [laughter 2s]

The poem forming the rest of Section 2 (lines 12-19) is clearly marked as such by its rhyme scheme (abcb in two stanzas) and Max's adoption of a 'poetic', recitational voice. The fact that it refers to a dream (over which Max presumably has no control) to some extent exonerates him from the implication that his Glyn Neath is superior to Treorchy, where he is performing. It is a gentle ritual insult to tease and interest his audience.

The next key comes at the beginning of Section 3, at line 20, where he reverts to his normal voice but speaks quickly. This drawn attention and anticipation and serves to mark this narration as a humorous anecdote. The punch lines are thus anticipated by the audience. The anecdote comprises three jokes. He adopts a slower pace for the third, a key change which differentiates this joke from the preceding parts of Section 3. This is the third and final joke of the section. The change of tempo again heightens the audience's anticipation and makes them wait a little longer for the punch line to come (line 45). The slower tempo for Joke 3 may also help to signal that it is the last of the three parallel jokes.

Following laughter and applause, Max begins a new theme at line 46 (Section 4). Line 46 serves as a marker to alert the audience to the change. The new anecdote is a little more serious than that which preceded and is probably based more on fact. Max's tone is also a little more serious, and the speed of delivery at the slower pace, adding more gravity and credibility. At line 61, he adopts an eisteddfodic, recitational voice for the title of the poem he was supposed to recite. he reverts to his normal voice, continuing at the slower pace, at line 62.

Section 5 begins after the laughter at the punch line of Section 4 subsides. Again, a new topic is introduced, acting as a key to signify the beginning of a new anecdote. The introductory part (Section 5a) includes guitar strumming (following line 91 and line 92). This builds up the audience's anticipation and they expect to hear the poem he has spoken about. However, he slips in a quick anecdote, delivered in quick speech, about the drunken policeman (section 5b) before starting the poem itself. The change of speed marks the anecdote from the introduction to the poem and from the poem itself. The poem is immediately recognisable by its rhyme scheme (abcb, 12 stanzas).

Within the poem, Max varies his tone several times. Lines 120-123 have an exaggerated dramatic tone which contrasts with the confidential tone of line 124, in which he reveals that the reason why the grown man was crying was not the result of the game but the fact that the pubs had run dry. At line 128, he uses a drunken voice to signify the after effects of the victory celebrations. At line 143, he adopts a more dramatic tone and speaks with an even stronger Welsh accent. The final two stanzas of the poem refer to the future and his telling his great-grand-children of the story of the historic victory over the All Blacks. This heightens the sense of occasion and historic moment of the event he is chronicling. A guitar strum at the end of line 148 and at the end of the poem (line 150), respectively alert the audience to the coming end of the poem, and signal its end.

Section 6 is a bridge between Sections 5 and 7, and is spoken slowly. Section 7 is keyed in by an increase in tempo, signifying that a new anecdote is beginning and building up the audience's expectation and anticipation to hear what the punch line might be. Having provided the Orientation and initial Complicating Action at the faster tempo, Max switches to normal pace for the remainder of the anecdote. The initial details have already been established and the audience's anticipation heightened. So in the second and third phases of complicating action and in the Resolution phase proper, a greater emphasis is given to the

unfolding details, while the punch line is somewhat delayed, thus further increasing expectation and curiosity.

Performativity in John Edwards' *Red Riding Hood* could be taken a three levels:

1. That of the mother telling the story to her child.
2. That of the action and plot of the Red Riding Hood story itself.
3. That of John Edwards narrating the story in a performance setting to an audience.

The interpretive contexts can differ according to level. Bauman's criteria for 'high performance' are only full satisfied in 3.

Red Riding Hood contains some particularly interesting examples of keying and transitions. The subdivisions, or phases of the story using Labov's Elements of Narrative, are as follow:

1. Abstract - synopsis of what the narrative is about - lines 1-9. This is outside the Red Riding Hood story itself.
2. Orientation - identification of the time, place, persons, their activity or the situation - lines 10-19. Red Riding Hood story begins.
3. Complicating action - more detail - lines 20-40. Mother asks RRH to take provisions to her grandmother. RRH agrees. Warning about wolf. RRH sets out grandmother's. further explanation - lines 41-47. Explanation of what wolf has done to grandmother and that he has taken he place in bed further detail - lines 48-57. RRH puts goods away and enters bedroom. Wonders about grandmother's strange appearance. triple formulaic exchange - lines 58-65
4. Evaluation - narrator indicates the point of the narrative – absent here
5. Result or resolution - lines 66- 70 – Red Riding Hood escapes lines 71-74 - she goes to get her father lines 75-77 - father attacks / defeats wolf lines 78-81 - they free grandmother, who is grateful
6. Coda - a means of signalling the end of the narrative - line 82 - An they all lived appy ever after

Note the following keys, signalling transition between the phases and sub-phases:

1 **The Story of Red Riding Ood.** (Abstract begins)

Announces that the story is about to start.

7 **'Eisht now,** ((laughter))

Functions as a signal to the child to listen to the story.

10 **Once upon a time**

Signals the start of the story proper. (Orientation)

20 **One day,** er mammy asked Red Ridin Ood (Complicating action).

The words 'One day' are a key to the opening of the next phase.

41 **Now** that wicked wolf ad gone over to myngu's, (Recapitulation within Complicating action)

'Now' is a key introducing the recapitulation of what the wolf has already done to the grandmother.

48 **Red Ridin Ood** got to myngu's without angin about, ((audience laughter 9s)) (Further complicating action)

The words 'Red Riding Hood' signal that the sequential thread of the story has been resumed.

There then follows the highly dramatic triple formulaic exchange in which the wolf's true identity and intentions are revealed.

58 **She said,**

59 'There's big eyes you got, myngu.'

60 'That's so I can see you tidy,' **said the wolf** ((laughter 3s)).

61 'There's big years you got,' **said Red Ridin Ood.**

62 'Theyer... so I can year you tidy,' **said the wolf.**
((laughter))

63 'Jew, there's big yewer mouth is!' **said Red Ridin Ood.**

64 'That's b' there for me to gobble yew all up! **said the wicked wolf**

65 and e took olt of er cloak to ketch er. ((laughter, shrieks, applause 9s))

The triple formulaic exchange is introduced by 'She said'. The speaker in each pair of utterances in the exchange is clearly labelled (bold type). They form a symmetrical, balanced pattern.

66 **Red Ridin Ood** was flabbergasted. ((laughter)) (Result / Resolution sequence begins)

Again, the words 'Red Riding Hood' signal that the narrative is moving on, with RRH as the agent of this. In this sub-phase, RRH escapes from the wolf.

71 **She** was off, full pelt, (Result / Resolution continues)

'She' denotes RRH is still the agent. In this sub-phase, she goes to get her father and tell him what has happened.

75 **E took** is chopper, ((laughter 2s)) (Result / Resolution continues)

'E took' denotes that agentivity has now moved to the father, who comes and attacks / defeats the wolf.

78 **E an Red Ridin Ood** got myngu out of the cwthch dan stâr
(Result / Resolution continues)

Double subject denotes double agentivity.

82 **An they all lived appy ever after.** ((audience join in, applause 8s)) (Coda)

This is a traditional coda, bringing the story to a definite end.

The above keys function more as makers of division between phases and sub-phases than to denote major shift in interpretive context. However,

10 **Once upon a time**

is a clear shift from the introductory abstract about the mother telling her child the tale. This is where the RRH story proper begins.

20 **One day** and

41 **Now**

both denote clear divisions in the tale and the opening of new phases. They call for the listener's attention.

We are alerted to the triple formulaic exchange by the words 58 **She said**. This traditional device is so well known to the audience that they can anticipate what is coming up. However, they will probably not have encountered this in Wenglish before, so it has a certain novelty about it.

As with most traditional tales, the end is signalled by

82 **An they all lived appy ever after.** ((audience join in, applause 8s))

once again expressed in Wenglish.

In respect of the film *Twin Town*, Bauman's definition applies to the work as a film, though the audience is not 'live', rather in a cinema or watching a DVD. This raises the question of the duality of audiences in such circumstances. On one level, there is the interaction between characters in the film, and on another, there is 'staged', performed behaviour put on show, displayed, performed and arguably commodified, for cinema and DVD audiences. Action in the film is scheduled, definitely temporally and spatially bounded (i.e. in a cinema), and has a definite structure.

In the case of *Twin Town*, communication with the audience is clearly on a wider basis than simply a referential function: the plot is entertaining and characters; can arouse emotions in the audience, The action also provides comment on social conditions and uses parody, caricature and exaggeration.

In the excerpt *German Sausages* from *Twin Town*, the six episodes are effectively frames, the transitions between them marked by a change of physical location or change of characters. Within each frame, the interpretive context is clear to the participants. To the film audience, the content of the exchanges make the relationships between the speakers clear.

Episode 1: Twins are engaging in banter, joking

Episode 2: Emrys is non-threatening and makes helpful suggestions to the twins for them to increase sales.

Episode 3: Some antagonism between Greyo and Terry.

Episode 4: Bryn talking down to Terry.

Episode 5: Chip expressing some emotion; humour round use of the word *cwtch*.

The general points concerning performance in respect of *Twin Town* also apply to the film *Grand Slam*. Here, however, there are arguably three levels of performance.

1. The characters at the level of personal interactions in the film, with the partners in conversation as audience.
2. The film as a scheduled TV, cinema or DVD entertainment, with a 'remote' audience.
3. The director/producer, writer and actors creating the film, the actors ad libbing and the team acting as audience for this creative activity.

Extensive ad libbing is a particularly marked feature of *Grand Slam* and gives it a special feeling of spontaneity. The cast and production team effectively act as audience in this respect.

In all of the literary excerpts, performativity can be considered on two levels – that of the interaction between the characters in the narrative and that of the interaction with the reader as audience. In this respect the action is taking place on the 'stage' of the reader's consciousness.

The literary works are not scheduled, programmed performance in the sense of a production at a theatre but can be scheduled whenever the reader wishes to read. In other respects, the literary excerpts exhibit Bauman's typical characteristics of Performance.

In Catrin Dafydd's *Random Deaths and Custard*, Sam has a definite sense of playing a part in a drama or film:

'I wanted it all to be over then, no more drama, no fuss. No one to notice, no one to give a shit. But when I lifted my head, all hell broke loose. (p.137)

I felt like I was in a chase in a film. Like that boy in *Weddin' Crashers*. But I was the hero of the film. I was the one that was goin' to get away. Even if I had to jump over a huge fence...well, maybe.' (p.141)

This is a good example of performance / narrative on two levels: that of the characters in the novel itself and also as action / narrative presented for the 'consumption' of the reader - the implied audience. It highlights the performativity of narrated events, especially personal narratives, in novels. The act of writing, creation and presentation can thus be seen as a type of Performance.

Bauman's concepts of Performance, together with frame and keying, were also useful in respect of almost all the personal narrative texts.

In Angharad Penny Evans' *The Hen Do*, as with all the personal narratives, there is a potential duality of performance: to myself as audience and at the level of the events narrated, though this is less marked than in the literary excerpts as emphasis in the personal narratives is of course on 'live' storytelling performance

The Hen Do can be divided neatly into four sections.

A (lines 1-20a) The Hen Do, Costumes

B (lines 20b-34) Rugby Match, Ty Tawe

C (lines 35-59a) Potter's Wheel

D (lines 59b-76) Streets of Swansea and Return Home, with line 76 acting as Coda, bringing closure.

Transitions between the elements is signalled by keys. These are marker words or phrases. 'Well' signifies the beginning of the story proper.

2 APE =I've got lots and varied
3 friends. Well, at the weekend, at this weekend, I
 went to a hen do

Section B begins with the word 'but' in line 20b.

19 APE Very nice inside. All, um....all very smart. Smart
 toilets – all glass walls, very trendy.
20 An, er, yeah, ended up in.....but the problem – not
 the problem - but before that,
21 actually, we went to Ty Tawe to watch the rugby,
 to watch Wales/England. And Ty
22 Tawe is the Welsh club in Swansea. And er up on
 the hill.

'And' (line 35) signals the beginning of a new section, with change of topic.

35 APE ((laughs)) And in Ty Tawe, ah no, sorry, in the
 'Potter's Wheel' – it's good – not a bad
36 atmosphere there.

Line 59a is an evaluation, bringing section C to a close. Section D is then signalled in by 'But' (line 59b).

59 APE =it was quite er quite good fun, actually. But then
 in the night,

73b-76 form another evaluation and coda, bring the whole piece to closure.

73b But I put it down to people havin hangovers and
74 been baad.... in bed.
75 RL Hm
76 APE ((laughs)) More than likely!

Note jocular use of the set phrase 'baad in bed' at 74.

Jean Lewis' *College, starting teaching and getting married*, although difficult to categorise using Labov's elements of narrative, is nevertheless divisible into clear, sequential narrative sections, These are;

A (lines 1-8a): A Levels and choosing college

B (lines 8b-20a): The Interview and acceptance at the College

C (lines 20b-30): Roommates and settling in college

D (lines 31-37): Cooks' Ball. Ken introduced.

E (lines 38-40): College routine, lunchtimes

F (lines 41-49): Teaching practice

G (lines 50-66): Applying for and getting a job in Clydach Sec Mod

H (lines 67-82): Ken gets a job

I (lines 83-89): Getting married

In this case the act of narration may also be a means for the narrator to recapitulate and reflect on important events in her life that took place over 60 years previously.

As with *The Hen Do*, there are clear markers or keys to distinguish the sections of the story.

Examples of keying as markers of transition between episodes.

A opens

1 JL Well then, from there, having passed A Level
signifying a break with the preceding section of her life history.

B begins at line 8b with So marking the end of the Orientation and beginning of the next episode.

8b So I remember going up for interview.

B ends at 20a with

20 JL So that was that.

So in line 22 indicates further development

22 JL and all that. And, um, I was told then on the letter
that my hall of residence would be 40 Cathedral
Road. So, right, I had to get there certain time,
certain day.

B ends at line 30 with

30 And there we had...it was, er, well, great. I
enjoyed it in college. It was fine.

It was fine signifies the end of that section.

And (line 31) signifies a new theme.

31 And, um, big event of the year, of course, was, er,
 what they called the Cooks' Ball. Big, big dance,
 dinner dance – no, I don't think there was dinner, I
 think it was just a dance. ((Pause 4s))

Section C ends at line 36 with

36 And that was that.

Section E begins with So (line 38)

38 JL So while we were in college – it was an old
 building, an, um, it was all talk that a new college
 was to be built. But, um, for three years I
 remained it was...it was in Park Place.

Section F begins at line 41 with *And then* as marker.

41 And then, of course, it was um, time to, er, get a
 job somewhere.

Section G begins at line 50 with *So anyway* as marker.

50 So, anyway, results of the, er, final exams.
 Passed well and must have sent off
 applications out, and a post came in Clydach, so I
 tried for that.

Section H begins at line 67 with *And..but Ken*, as marker introducing a
new theme.

67 And..but Ken, of course, he had, um...couldn't get
 a job locally, and he went to teach in
 Dud...Dudley-Kingswinford.

The ending of the whole piece (Coda in Labov's terms) is achieved in line
89

89 JL And there we are! That's it!

G. Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory

This group of approaches functions typically and optimally at the more
detailed, 'micro' level of individual words and sentences. They are the
'fine chisels' of the toolkit, which can be used to explore in detail how the
text itself functions.

These methods were of limited use in relation to this study. This was for two main reasons: first, the selected extracts were generally too long (and also too numerous) to permit detailed investigation at the micro level; and secondly, while these approaches are capable of providing very detailed information on individual texts or parts of them, the results tend not to be comparable between texts.

This group of methods was not used for any of the personal narratives. Other discourse analytical methods, notably Dolby Stahl's Literary Folkloristics, provided more effective ways of getting inside these texts and interpreting them.

John Austin's (1962) work, while providing an analytical approach to language (or text) in its own right, is perhaps most significant in providing a solid philosophical foundation to the concept that saying is doing and thus performative in nature. Austin establishes a clear link between saying and doing, between saying and bringing about effect in the social environment.

Austin's key concepts in terms of practical analysis, namely his differentiating between locution (the words used in an utterance), illocution (the force or intention of the speaker behind the utterance) and perlocution (the effect achieved in the hearer), proved useful in better understanding language in use in three of the selected texts, one Literary and two in the formal performance category. An example of each type is given.

The whole of the excerpt from Raymond Williams' *Border Country* can be considered in terms of a series of illocutions and perlocutions, Morgan being the main driver in his attempt to gain the workers' support for the strike.

In section 1, Morgan's politicising rationale for strike action is designed to gain Harry's support. On p.105, Morgan appeals to Harry's sense of identity as a worker and his career development. Harry's reaction (the perlocutions) are broadly supportive but more non-committal and less 'expansive' than Morgan's view; 'I don't know about that.' (p.104, in

response to Morgan's presentation of the strike as an act of defiance against the 'bosses' government.' However, Harry's overall reaction is summed up in 'I'll stand by the miners, if it comes to it.'

In reaction to Morgan's appeal to Harry's career development through being part of wider action, Harry replies rather non-committedly 'Aye, you can look at it like that.', and later 'I suppose it all comes together. I hope so.'

Morgan's antagonism towards Tom Rees, when considered as a series of illocution in which Morgan is trying to get Rees to support the strike.

Morgan (p.108, line 5) indicates that it is Rees' duty to follow his Union's instructions in support of the strike: 'Only you notice what it says about agreement with your union. That means you'll be with us, I suppose.'

Rees' reaction is to draw on his pipe carefully and say 'We'll have to see about that.'

The Rees 'provokes' a rather negative reaction from Morgan when he asks: 'What's these subversive elements you got to watch out for?'

Morgan's reaction is a rather unhelpful 'You can read what it says, can't you?' Rees gets his own back in an echoed retort when he pins up the GWR notice. When Morgan asks 'What's that thing, them?', Rees responds 'You can read it for yourself, can't you?'

In section 4, Harry presents the strike to Jack Meredith as a matter of principle to support the miners. Harry is not as forthright in his presentation of the strike as Morgan but Jack's reaction is negative. Harry sums up: 'That's your affair to decide', while Jack responds 'You mind bloody well it is, Harry. Go on home, boy, look after your family'. Harry adds: 'We'll get it agreed', to which Jack responds roughly, by way of dismissing Harry: 'Go on boy. She's waiting for you.'

In *Ryan at the Rank*, part of a cabaret performance, it is possible to consider Ryan's interaction with the audience in terms of Austin's concepts. Many of Ryan's utterances are on the surface illocutions, spoken to produce a particular effect on the audience – in the first instance to entertain and amuse. However, on closer examination, most

of these do not function in the manner of Austin's 'performative' verbs. Rather, most of Ryan's utterances which stimulate a reaction from the audience are simple statements. His statement that Nat King Cole is Welsh makes a connection with the audience through its sheer incongruity.

- 32 [And then the greatest Welshman of them ↑all,
- 33 Nat King ↑Cole. ((laughter))
- 34 Lovely boy.
- 35 (Planted heckler from audience) Rubbish!
- 36 You what?
- 37 (Heckler) Rubbish!
- 38 'e was a Welshman. 'e was, yeh=
- 39 =Nat King Cole was Welsh, good boy!
- 40 'e was from the Rhon↑dda.
- 41 All the coal comes from the Rhon↑dda. ((applause, cheering [2 sec]))

Ryan also builds rapport and identifies with his audience (South Wales Police officers) through locational references (Upper Cwmtwrch, Pontardulais, Rhondda), making it clear from the manner of his speech that he is of the area, an insider, as are the audience. This is further reinforced (in a comic way) through the identification of successful show-business figures as Welsh. Thus their success is part of a community success in which Ryan and his audience can share, by virtue of their sharing this Welsh identity.

In developing Relevance Theory as a particular approach in pragmatics, Dan Sperber's starting point is Grice's (1975) Conversational Maxims - be informative, truthful, relevant and clear. Sperber (1995:27) proposes two models of communication, a coding/decoding mode and an inferential mode. In the ostensive-inferential mode of communication, the contextual effect of a verbal (or indeed non-verbal) interaction is essential to the comprehension process and thus to relevance.

Sperber's Relevance Theory proved useful in the analysis of two literary and one formal performance text. One example from each category is given below.

In Catrin Dafydd's *Random Deaths and Custard*, Vicky's escalation of hostility towards Sam can be considered in the light of Sperber's Relevance Theory. Vicky's actions and gestures signify hostility even before a word is spoken. There is already antagonism between her and Sam. Vicky's repeated staring, her scowling, her spitting, her brushing her hair behind her ears as if preparing for a fight, her pulling Sam's hair and kicking her, demonstrate an escalation on the physical level. Vicky's utterances also show an escalation in hostility.

The first stage is curiosity.

Then, I turned my head and saw this girl lookin' back at me. looked at her for ages, thinkin' – fuck, don't she work in Custard's? She's awful familiar. Then I remembered. It was the girl in the photo, in the paper. The fiancée. It was Vicky. She looked at me confused, didn't know who I was. Whispered to her mother. She looked back, smiled. (p.135)

Then, at the graveside, this escalates into hostility.

I tried not to draw attention to myself but I could see that Vicky girl lookin' back sometimes – and I thought, bloody get lost. Just because you don't know who I am doesn't mean you can stare at me. As we stopped by the hole where Tellin would be lowered into, she stared some more. I wanted to shout, 'What's wrong? Gorra telly on my 'ead or wha'?' but I didn't. I couldn't really, could I? Not in a funeral. Not in Tellin's funeral. Not in her fiancée's funeral. And anyway, I had more important things to do. I had one more thing I really wanted to do, to say 'thank you' to Tellin. After all, he did save my life. (p.136)

This then escalates into hate, verbal attack and preparation to fight, culminating in violent attack, presumably out of jealousy because she thinks Sam has slept with Andrew.

'The Vicky girl scowled at me, hated me.'

Then after the throwing in of the fish finger:

'Vicky was standin' right by me. (p.137)

'Look! I knew she was a freak!'

Older women came and held her. 'What's wrong, bach? Calm down.'

'She's fuckin' thrown somethin' weird in on the coffin,' she spat before lookin' over at me. She brushed her hair behind her ears as if she was preparin' for a fight.'

Christ! She's mental,' said the Vicky girl again. (p.138)

When challenged, Sam answers:

'Tellin, Andrew, he saved my life once.'

Everyone looked at me funny. Then, with no messin', Vicky jumped towards me and pulled my hair.

'You shagged 'im, it's obvious. I can tell it in your eyes.'
I wish, I thought, but I never said a thing. Soon I was on the floor. Everyone tried to stop her but she managed to kick me. I could see her tits because her black top was movin' all over the shop while she clambered on the floor. They were bigger than mine. Miles.

I fell back, more in shock than pain. I tried to fall flat on my back on the floor but that just didn't happen. I tried. I really did try. Although I tried not to, half my body fell into the hole in the ground and I roly-pollied back, out of control, onto Tellin's coffin. I'd been buried alive. Gasps, I could hear gasps. Cryin' too. The everythin' jus' went black.' (p.138)

Vicky's final appearance in this excerpt is when she runs after Sam when she escapes from Tellin's house. We do not know if there has been any change of attitude on Vicky's part at this point, though her chasing after Sam is probably another hostile act.

That Vicky girl saw me escape and ran after me. She couldn't catch up with me mind. Not that I'm fit, but she was a bit fat, and the fact of the matter was she was runnin' with a ham sandwich on white in one hand and a fag in the other. I felt like I was in a chase in a film. Like that boy in *Weddin' Crashers*. But I was the hero of the film. I was the one that was goin' to get away. Even if I had to jump over a huge fence...well, maybe. (p.141)

However, we know that Andrew's family are sympathetic towards Sam and know that the incident was Vicky's fault.

'Nothin' for you to be sorry for. It's that slapper's fault. Vicky. I always wanted Andrew to move on, but he was too nice a boy.'
(p.139)

We also hear that Andrew's mother is sympathetic:

‘Marlene wants to know how you knew ‘im.’ and ‘She thinks you looked his type.’ (p.139)

Relevance Theory was also useful in considering Max Boyce’s 9-3. In relation to the punch lines of Max’s jokes, there is generally some inference to be made by the audience if they are to get the joke fully.

In Section 2, the fact that there are only seven Treorchy residents in heaven and ‘thousands’ from Max Boyce’s native Glyn Neath, makes the inference that the people of Glyn Neath (and thus Max too) are superior to those of Treorchy, where the performance is taking place. This is of course a gentle tease, which the audience would readily understand from the context of the performance itself and the fact that this potential insult is set in a poem.

In Section 3, Joke 1, the line

26	I said, ‘It’ll be nice when it’s finished.’ [laughs; laughter and light applause 5s]
----	---

implies that Max does not think much of the club. The audience understand the gentle jibe through context and tone of voice. Again, it is a form of ritual insult, not designed to harm but rather to build rapport.

In the next part of Section 3, the initial Resolution (line 32) is fully resolved by the Club Secretary’s explanation (line 36). The purpose and effect is similar to that in Joke 1 above.

32	I said, ‘you you’ve got a great airing cubbud,’
33	I said, ‘and some...’ [laughter 2s]
34	E said [laughter 2s]
35	E said ‘Thass not the airing cubbud,’ e said,
36	‘thass the lounge.’ [laughter 10s]

In Section 4, the humour of the punch line depends on the audience realising the incongruity of the situation. The inference is that Max’s mother is so ashamed of his forgetting his lines in the recitation competition, that she is willing to ‘disown’ him to the woman who asks if he is her son.

And she said, '**No. I've never seen im before.**' [laughter 8s]

In Section 5b, the audience has to infer by Max's drunken tone of voice at line 100 that the policeman is completely drunk in the community's celebration. The punch line and coda comes at line 101, where the incongruity of a drunken policeman being on traffic duty and thus responsible for controlling traffic, adds a further dimension to the humour. Again, the audience has to infer the potentially chaotic effects of having a drunken policeman in charge of traffic.

100 [normal pace] E said, [very drunk voice] ' Ollo...ollo ..ollo...'
[laughter, applause, laughter 14s]

101 And e was on traffic duty! [laughter 6s; strums]

In Section 7, the meaning of the punch line has to be inferred by the audience if they are fully to get the joke. Max, having gone back inside the pub to challenge the perpetrator of the car painting, is clearly intimidated by the stature of the man who owns up to doing it. In the punch line, Max makes himself the butt of his own joke by implying that he was frightened to challenge the culprit further.

191 I said [laughs] 'It's dryin lovely!' I said.
[laughter 8s]

The functions performed by language in use are the starting point of Roman Jakobson's (1960) approach to the analysis of language. Jakobson identifies 6 functions of language:

1. Referential: conveys information
2. Expressive: describes feelings of the speaker
3. Conative: attempts to stimulate some form of behaviour on the part of the receiver of the message
4. Phatic: builds a relationship between both parties in a conversation
5. Metalingual: referencing/orientating function in respect of the context/code of linguistic use

6. Poetic: focuses on the text itself, independent of referential, factual context

Jakobson's functions of language provide another possible investigative and descriptive approach to language but again one which functions best at 'micro' level of individual words, phrases and sentences rather than longer texts. For this reason Jakobson's approach was only useful in the case of two texts: one literary and one in the formal performance category, as other methods provided much more effective in the analysis and interpretation of the texts.

H. Analytical Approach: Interactional Sociolinguistics / Dramaturgical Analysis

The theoretical background to this approach is outlined in Part One, 2.2.1, Section H. To recapitulate briefly, in his highly influential book *The Presentation of Self in Everyday Life* (1971), Goffman develops the analogy of everyday life as a theatrical performance.

A number of key analytical concepts are proposed or developed by Goffman (1986), notably 'frame' (1986: 21 et seq.) and 'keying' (1986: 40 et seq.) and 'frame' denoting a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', that is, use of a sign (e.g. a word, phrase or gesture) indicating a change of mode (see Part One, 2.2.1, Section F).

Other key analytical concepts proposed by Goffman include spatial divisions for performance, notably the differentiation between front and back regions (1971: 109 et seq.), the former denoting the time-space bounded area where performance takes place, the latter a backstage area where behaviour is often stark contrast to front-stage performance.

Goffman also considers performance by teams (1971: 83 et seq.), and how consistency in performance is maintained. He examines how circumstances can sometimes alter team dynamics, bringing about realignments. The question of who constitutes the audience(s) is another very interesting and relevant area of discussion.

In the analysis of selected texts, dramaturgical analysis was useful in respect of three literary and two formal performance excerpts. It was not used in respect of the personal narratives, as these were all delivered 'live', with myself as the audience. However, the dramatic content of the events related in these narratives might have been susceptible to this form analysis.

Ryan Davies' cabaret *Ryan at the Rank* is a piece of explicit formal performance and so Erving Goffman's theatrical metaphor can easily be applied. Essentially, Ryan is the actor, the audience is the audience. Ryan is frontstage throughout the interaction. The parameters of the interaction are determined by the circumstances of the cabaret event. Ryan is in character as the Wenglish-speaking entertainer. The roles of performer and audience are quite clearly defined.

The excerpt from Alexander Cordell's *Rape of the Fair Country* is not an actual performance, rather a chapter from a novel. However, the content is highly dramatic and is divided into five sections (or scenes) by the author. The fact that almost half of the chapter's 491 lines contain dialogue again emphasises the dramatic, interactional aspects of the excerpt. The novel as a whole lends itself to performance as stage production and at least two stage versions have been written and successfully performed. Chapter 14 is highly performative in nature. Goffman's concepts can be applied consistently:

Frame is established in each of the five sections by location/nature of action and language use.

Keying occurs to denote shifts. There are words of encouragement by Hywel to the family but antagonistic words and gestures (e.g. the brandishing of a pistol) in his dealings with the Scotch Cattle.

Frontstage / Backstage (regions): In the third Section, the region of confrontation with the Scotch Cattle is front stage, the house is effectively backstage. We are not present at the flogging itself, which thus takes place off stage. In Section 4, the scene shifts to the countryside after the

flogging has taken place. Action has once again taken place offstage as we learn in Section 5, when they return to the house only to find that the furniture and possessions have been burned.

Audience: If we consider the Chapter as a performance on the part of Hywel, his audience changes with the scenes. In Section 1, it is the family members; in Section 2, the onlooking townsfolk and workers; in Section 3, the Scorch Cattle (though they are also performers, of course); in Section 4, the rescuers. Section 5 is entirely narrated.

Teams: The Mortymers are an evident group, while Dai Probert and the Scotch Cattle are in opposition. The rescuers constitute a team, allied to the Mortymers. The townsfolk/workers encountered on the way to work may also be considered as a team, at the same time scornful yet sympathetic towards the Mortymers.

Situational markers: Changes of scene (the 5 Sections) and tone of language within scenes.

Roles: There are clear roles within the family. The rescuers fulfil a supporting role. Dai Probert and the Scotch Cattle also have clear roles.

Acting (deliberately) out of character: There is a possible instance of this with Hywel deliberately misleading his sons Iestyn and Jethro with his invention of military assistance in order to save them from flogging.

Similarly, the excerpt from Raymond Williams' novel *Border Country*, although not an actual performance piece, is nevertheless highly dramatic and can be divided into four sections. The fact that 146 of the excerpt's 350 lines contain dialogue again emphasises its dramatic, interactional quality. Goffman's concepts can again be applied consistently:

Frame is established in the introduction immediately preceding the excerpt. The action takes place in and around the Glynmawr signal box.

Keying is not much used other than in the exchanges between Morgan and Harry, where their reactions have implications for the next exchange between them. They are somewhat antagonistic.

Frontstage / Backstage (regions): These concepts are not really significant in this piece. The Branch meeting takes place in the absence of the two likely opponents of the strike – Rees because he belongs to another union, and Jack Meredith, who is independently minded, and thus from their point of view, they are off stage. The communications from The Union and from the Great Western Railway come from outside and thus from offstage locations.

Audience: The audience changes from section to section. The audience is effectively the other participants in each dialogue.

Teams: Morgan seeks to achieve unity among the workers in support of the strike. Those who are (potentially) against the strike are not part of that 'team'.

Situational markers: The 4 sections are chronologically distinct (though 4 immediately follows 3) and have different dynamics because the participants in each are different.

Roles: Morgan's role is as pro-strike Union activist, Tom Rees' role is as Stationmaster and thus an authority figure, while the platelayers act as a sort of comic chorus.

Acting (deliberately) out of character: Tom Rees' actions in this excerpt are misleading. He appears rather negative but does in fact come out in support of the strike.

I. Analytical approach: Conversation Analysis

Conversation analysis is another important branch of discourse analysis. It arose in the field of ethnomethodology, a sociological approach to language in action. The work of Sacks, Schegloff and Jefferson (1974) dominates this approach, which has focused on the detailed analysis of ordinary conversation in order to investigate patterns of, for example, turn-taking, openings and closings, showing agreement and disagreement, topic management and shift, inference, and so on. This form of discourse analysis works well at the 'micro' level of exchanges between participants but, like pragmatics, tends not to relate the text or the analysis to broader societal and cultural contexts.

The theoretical background to this analytical approach is outlined in Part One, 2.2.1, Section I. Clearly, conversation analysis is really only applicable to conversations and so not all the elected excerpts were susceptible to this approach. It was not undertaken in respect of the personal narratives. Although these were delivered in a conversational setting with myself as audience, my role in them is minimal – generally limited to words of agreement, encouragement and thanks, with some questions to elicit further factual information – and the emphasis is on the narrator and the story narrated rather on the conversational aspects.

Conversation analysis proved useful in respect of two Literary excerpts and two Formal Performance texts. One example of each category is given below. By far the most interesting and productive was that from the excerpt from Lewis Davies' *Work, Sex and Rugby*. The central part of the excerpt – and its most interesting feature - is Lewis' chatting up of Anwen. Anwen plays an equally important role in the conversation and is complicit in the chat up. Her 'green light' signals act as keys to increasing rapport and to their mutual understanding of what is going on.

The excerpt can be divided into three scenes, which can be further subdivided into episodes.

The initial scene runs from p.49, line 30 to p.50, line 36. It can be subdivided into two episodes.

1. Daz and Lew are alone and discuss the romantic possibilities presented by the pub's female clientele (p.49, line 30 to p.50, line 22).
2. Lewis muses (p.50, lines 23-36).

The second scene begins at p.51, line 1 and ends with Andrea's leaving at p.55, line 1. All 4 protagonists are involved. The scene can be subdivided into six episodes as follows:

1. Daz spots his cousin Andrea. Lewis makes enquiries of Daz concerning Andrea and her friend, Anwen. Lewis sends Daz over to talk to them and break the ice, while he goes to the bar to get drinks. (p.51, lines 1-29)
2. Initial conversation, between Lewis and Andrea. (p.51, line 30 to p.52, line 27).

(p.52, lines 16-17): 'Lewis asked questions, Andrea answered them. Anwen smiled. Daz drank.'
3. Conversation between Lewis and Anwen during which rapport is established. (p.52, line 28 to p.53, line 15)
4. Andrea's first expression of desire to leave and Anwen/Lewis' response and Daz getting a round of drinks. (p.53, lines 16-35).
5. Significant conversation between Anwen and Lewis in which she gives him clear 'green light' signals and intimacy between them is significantly strengthened. (p.53, line 36 to p. 54, line 13).
6. Andrea's preparation for departure, downing her drink and the conventional farewells before she exits. (p.54, line 14 to p.55, line 1).

The third scene involves Lewis, Anwen and Daz. It can be divided into two episodes.

1. More rapport-building talk between Lewis and Anwen on the topic of leaving their friends (p.55, line 2-19).
2. The closing part of the excerpt, from Daz's return with drinks to Lewis and Anwen's departure from the pub. (p.55, line 20 to p.56, line 7).

During the first scene, only Daz and Lew are involved. Daz is pessimistic about the romantic possibilities offered by the pub's female clientele. Lewis is more upbeat.

'Not much talent in 'ere tonight, is there, Lew?'

Lewis had a cursory glance around the pub. There were probably three men to every woman.

'There's enough,' replied Lewis with a confidently wry smile.

'Ark at you, right bloody Casanova.'

But Daz was smiling too. Lewis enjoyed some success with the women and Daz knew it. A broad boyish smile of white teeth coupled with a few calculated compliments usually achieved results. (p.49, line 30 to p.50, line 2)

Lewis is aware of the women in the pub and of the possibilities.

'There's a girl over there looking at me now,' announced Lewis in confirmation of his optimistic outlook on the romantic possibilities.

'Sure,' replied Daz sceptically.

'Aye, she was in school with me.'

'Where?'

'Over there by that pillar. There's a group of them, the one in green.'

Daz studied the crowd.

'Bloody hell, Lew, you'd get arrested for that. She couldn't have been in school with you; she's never our age.'

'Well, she went to the same school as me. She was probably a few years younger but it was the same school.'

Daz laughed.

'Give over, Lew, try somebody a bit older, she's well past her bedtime.'

'I didn't say I was going to chat her up, did I? I just said she was looking at me.'

'Us.' corrected Daz. 'Anyway, she was probably thinking what the fuck those two old bastards were doing here.'

(p.50, lines 3-22)

In the second scene, attention shifts to Andrea and Anwen.

Episode 1 begins when Daz says he has seen his cousin Andrea. Lewis makes a quick assessment of the situation, asks Daz what Andrea's friend's name is, then suggests Daz goes over to speak to them and 'tell them how wonderful' he is while he goes to the bar.

'Ay, there's Andrea over there,' announced Daz.

'Who?'

'You know Andrea, my cousin.'

Lewis followed Daz's gaze towards two women, one of whom he presumed was related to Daz as she had definitely smiled at one of them and Lewis certainly didn't know her.

'Who did you say she was?' checked Lewis.

'You know my cousin,' replied Daz, obviously assuming that Lewis had an extensive knowledge of his family tree. 'Well, second cousin anyway. Coming over to talk to her?'

'Aye, alright. What's her friend's name?'

'I'm not sure, Anna I think, she works with her.'

'Ok, you go over and introduce yourself and tell them how wonderful I am and I'll go and get another drink as otherwise we'll end up buying them one.'

'Aye, I'll tell them how bloody wonderful you are but don't be surprised if neither of them will talk to you when you come over.'

(p.51, lines 1-18)

Lewis is effectively sending Daz over to prepare the way for his chat up performance.

Episode 2 begins when Lewis comes back with drinks. Lewis quickly decides he is not attracted to Andrea but continues talking to her, hoping eventually to draw Anwen into the conversation.

'So how come you're related to Daz here then?'

'Through marriage,' replied Andrea bluntly.

Lewis had a talent for banal opening lines.

'And you're cousins?' And he was too sober for any real charm.

(p.52, lines 8-12)

For Lewis, the topic of conversation is less important than sustaining conversation as a route to intimacy. He continues despite Andrea's somewhat negative attitude.

'So how do you two know each other then?' asked Lewis hoping to draw Anwen into the conversation.

'We work together,' replied Andrea.

'O'aye where's that then?'

'In the DVLC.'

Lewis scrambled for some mutual area of interest. 'It's something to do with car registrations, isn't it? I think I got mine from there.'

'Everyone gets them from there,' replied Andrea scornfully.

Lewis stumbled uncomfortably for a reply.

(p.52, lines 18-33)

Episode 3 begins with Anwen's intervention to rescue Lewis. This is a significant point – the beginning of conversation proper between Lewis and Anwen.

'C'mon And. It's hardly an exciting talking point,' admonished Anwen, rescuing Lewis from further embarrassment.
This was a development Lewis had been hoping for. A chance to draw Anwen into the conversation. It was a circuitous route but it usually worked.

(p.52, lines 28-33)

The rapport is developed further as they joke and laugh about the forms in use at the DVLC:

'Do you enjoy it?'
'It's okay, I suppose, but it can be a bit boring. There's not much variety in the bloody forms.'
'C'mon, they come in at least three different colours.'
'Four,' replied Anwen.
They both laughed.

(p.52, line 34 to p.53, line 3)

The topic of their conversation is very much subordinate to its phatic function – to establish and build rapport between them.

Lewis has good situational awareness. Once he has engaged Anwen's attention and interest, he is single-minded in his approach.

Lewis now gave up on witty comments. He was concerned only with Anwen. Each question was designed to induce Anwen to talk, to reveal something of herself. She enjoyed the attention.
(p.53, lines 4-7)

A threat to their developing intimacy is posed by Andrea, who is now isolated with her cousin Daz and effectively being ignored by Lewis. When Andrea confronts Anwen and suggests leaving, Anwen is obviously annoyed. The ensuing exchanges make up Episode 4.

Once rapport has been established between herself and Lewis, Anwen wants to continue and does not want to leave when summoned by Andrea:

Anwen turned to her, annoyance evident in her expression.
'It hardly seems worth it now. It's almost ten-thirty; by the time we get to the Cam it'll be nearly closed.'

(p.53, lines 18-20)

Her appeal to Andrea to stay is echoed by Lewis, suggesting their growing intimacy and complicity:

'No, don't go now; you might as well stay. Me and Daz will walk you to the bus stop,' enthused Lewis. He was in now and he didn't want Daz's cousin to blow it just because he hadn't chatted her up.'

(p.53, lines 21-24):

Episode 5 consists of intimate conversation between Anwen and Lewis. Anwen gives Lewis a significant green light when she says:

'So you're going to walk us to the bus stop, are you?' questioned Anwen as she succinctly smiled at Lewis.'

(p.53, line 36 to p.54, line 1)

Note that the words are supported by an action.

Lewis realises he is now onto a winner.

'Aye, if you'll let me,' Lewis replied confidently. He was on a roll now and knew it. Each alcohol-lubricated phrase, relaxed in its assurance, slithered off his tongue. (p.54, lines 2-4)

Anwen gives Lewis another significant green light when she says:

'Well that's strange because I'm not catching a bus home. I'm walking, but you can walk me home if you want to.'
Her eyes promised more than a simple walk home and Lewis had difficulty in concealing his enthusiasm. In fact he wanted to start running.

(p.54, lines 5-9)

Again, her words are backed up by the look in her eyes.

Lewis continues:

'I thought you lived in Malci' He was trying not to rush it. '(p.54, line 10)

Her reply gives another positive signal to Lewis:

'I do but it's at the bottom of the hill. It's easier to walk.' (p.54, line 11)

Note the fine control Lewis exercises, not wishing to blow his chances by appearing too keen and forward. Note also how clearly Anwen is signalling her interest and willingness to Lewis.

Episode 6 covers Andrea's departure and the somewhat ritualised farewells. When Andrea announces that she is going, Anwen suggests she stays, largely in order to mollify her. Once Andrea confirms that she is leaving, Anwen's next utterance seems designed to ensure continuity in their relationship. Lewis chips in to bid Andrea farewell, mirroring Anwen's words and thereby building greater rapport with her.

'You don't have to go yet, And. Stay a few minutes and we'll walk with you to the bus station.'
'No thanks, I'm going to go now.'
'Are you sure?'
'Quite sure.'
'Same time in the morning then, And?'
'Yes, I'll be there.'
'Good night then, And.'
'Yes, see you again,' added Lewis.'

(p.54, lines 28-36)

The third scene has two episodes. The first episode consists of further intimacy-building conversation between Anwen and Lewis.

Lewis is keenly aware of the situation once Andrea has left, and makes efforts to appear concerned so as not in any way to jeopardise his chances of getting off with Anwen. Anwen's responses serve to draw her closer to Lewis. The conversation between them is somewhat 'ritualised' at this point, with Lewis 'going through the motions' as it were, of saying the 'right thing' as far as Anwen would be concerned.

'I think your friend is upset,' commented Lewis, making a supreme effort to sound and look concerned.
'She'll be alright in the morning. She gets jealous sometimes, that's all.'
'Of what?' enquired Lewis, feigning naivety.

'Of my hairstyle. What do you think she's jealous of, it's all the attention you've been giving me with precious little to her.'

Lewis smiled.

'Don't mind, do you?'

'No, I'm not complaining. She was just feeling a bit left out that's all,' explained Anwen in defence of her friend despite the sharp exit.

'Never mind, she's gone now. Shall we make a move?'

(p.55, lines 2-14)

Anwen mirrors Lewis' concern for Andrea by expressing similar concern for Daz, who will be left alone in the pub once they leave. Unlike Lewis, Anwen's concern is more genuine. This may be down to gender differences in attitude to leaving a friend in such circumstances.

'What about your mate?' asked Anwen, obviously surprised at Lewis's willingness to abandon his friend.

'He's a big boy, he can look after himself.'

'Won't he mind?'

'No, of course not. It's almost stop-tap anyway.' (p.55, lines 15-19)

The second episode covers Daz's return with drinks and Lewis and Anwen's departure. Although Anwen says nothing in the final exchange of the extract, her smile is a significant form of communication, confirming her togetherness with Lewis.

Daz re-emerged from the crowd balancing the drinks.

'Ere you are, Lew, grab this.'

Lewis relieved Daz of his extra pint.

'Where's Andrea gone?' asked Daz surprised at his cousin's sudden disappearance.

'She's gone home.'

Lewis swallowed large gulps of lager in an effort to finish his pint quickly.

'I thought we were going to walk her to the bus stop.'

'She's catching the earlier bus and Anwen is going to walk home,' replied Lewis after another substantial swallow of lager.

Anwen finished her Martini, then smiled at Lewis.

Lewis was leaving. 'Anyway we've got to go now,' he announced with an emphasis on the 'we' as he handed his glass to Daz. 'So I'll see you Saturday for the game.'

Daz looked at Lewis with the gaze of a man who was not really keeping up with events.

(p.55, lines 20-36)

In Scene 1 of the excerpt *On the Bus* from *Grand Slam*, Maldwyn responds to Caradog's enquiries and explains the purpose of the autographed rugby ball he has with him. Maldwyn immediately reveals something of his personal identity and interests. His voice and behaviour is camp, especially in the context of a macho-orientated rugby trip from the Valleys in the 1970s.

[sitting together on bus]

1	Car	What have you got there? A bomb?
2	Mal	A ball.
3	Car	A ball↑?
4	Mal	A ball.
5	Car	Oh.
6	Mal	For autographs, see. I'm usin it as the focal point for this window tribute I'm creatin for the Welsh team.
7	Car	A window tribute?
8	Mal	You, know, a display in the window of my boutique. Look! I got Geoff Wheel's - oh, e's brutal - and JPR's already. They're both lovely boys. Signed straight off, not a murmur.
9	Car	Oh?
10	Mal	Oh please God I gets the rest!

In Scene 3, Maldwyn opens with a comment about not being able to afford to get pissed' (while taking a swig from his hipflask). Caradog's remarks are monosyllabic except for line 21, which closes the conversation. Maldwyn is again the more talkative. Line 20 is a form of self-deprecation but also an indication that he is a force to be reckoned with too. This scene serves to give us more information about Maldwyn and what he may get up to later on.

[sitting together on bus]

16	Mal	[drinking from hipflask] I can't afford to get pissed.
17	Car	What?
18	Mal	Not yet.
19	Car	Oh.
20	Mal	I'm a real terror when I gets goin.
21	Car	I bet you are↑! [laughs]

In Scenes 2 and 4, Glyn expresses his admiration for Mog as a rugby player, stating he should have won a cap back in the 50s. Mog responds modestly and philosophically about not winning a cap.

[standing together on bus, drinking Felinfoel beer]

- 11 Glyn Should ave given you a cap back in the fifties, mun.
12 Mog Aye well, iss one o those things, innit?
13 Glyn Epic player you were, butt. I mean, we used to go down to Stradey special to see you.
14 Mog Did ew?
15 Glyn Right enough. Only a crwt, mind, there on my old man's shoulders, shoutin like ell.

[standing together on bus]

- 22 Glyn I remember you scrum[↗]magin[↘] in one of em. Like a bloody rock, butt.
23 Mog Thassit, innit. Solid, but they[↗] used to say I was too light and not mobile enough.
24 Glyn Rubbish, mun. Rubbish.

In Scene 6, Glyn confides to Mog his amorous plans for Paris. He shows Mog the inscription inside his cap. Mog thinks Glyn is referring to rugby, not sex. When he realises Glyn's drift, Mog at first thinks Glyn had 'scored' with three women at Twickenham. Glyn explains that he meant he had 'scored' three times, and reveals he hopes to go for a 'Grand Slam' of four times in Paris.

Maldwyn, now sitting behind them on the bus, is eavesdropping from at least line 31. He breaks into song 'Oo'll beat the Froggies' to the tune of *Sospan Fach* to close the piece.

Note that Glyn does not tell Mog outright about his plan rather makes allusion to it first by indicating the inscription in his cap. Once Mog understands he is talking about sex, Mog realises what Glyn intends to achieve in his own personal 'Grand Slam'.

This conversation serves to strengthen the links between Glyn and Mog. Glyn has already expressed his admiration for Mog as a rugby player and

now confides to him – as a ‘man of the world’ – his amorous intentions in Paris.

[sitting together on bus]

- 26 Glyn Twickenham 76, three.
27 Mog Uh?
28 Glyn [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
29 Mog What d’you mean three? We scored twenty one. We beat them 21-19↗.
30 Glyn Not points, mun. Umpty, innit. Three times.
31 Mog Three women↗? [looks back at seat behind where Maldwyn is sitting, reading a magazine]
32 Glyn Oh, no. Three times, innit?
33 Mog [laughs] An now Paris. Four!=
34 Glyn Four! The Grand Slam! Le Grand ...[French accent]
35 Mal [leaning over from seat behind. Sings to tune of Sospan Fach] Oo’ll beat the Froggies? Oo’ll beat the Frogges? [Glyn joins in] Oo’ll beat the Froggies but good old Sospan Fach! [they all laugh]

J. Analytical Approach: Critical Discourse Analysis (CDA)

CDA is that branch of discourse analysis that is most concerned with ideologies and relations of power as expressed in discourse. It is most closely associated with the work of Norman Fairclough (1992. 1995) and typically involves analysis which aims to deconstruct discourse and reveal concepts, view and beliefs that have become ‘naturalised’ by speakers. This form of discourse analysis is by far the most politically motivated in that its primary concern is how language both constructs, and is constructed by ideology.

CDA is one of the most powerful, far-reaching and profound forms of analysis outlined in this section. While it is undertaken from the text, it attempts to penetrate the ideologies that underlie the text itself. Through CDA it is possible to glimpse and understand the ideologies, the attitudes and beliefs as manifested in the text. Fairclough (1992: 42-3) differentiates between critical and descriptive goals in discourse analysis.

In CDA the emphasis is very much on explanation and critical interpretation of the text as opposed to neutral description.

Fairclough (1995: 133) describes CDA as a three dimensional analytical framework. Each discourse event (instance of language use, analysed as text) has three dimensions:

1. It is a spoken or written language text.
2. It is an instance of discourse practice, involving the production, interpretation and consumption of text.
3. It is a piece of social practice.

In CDA, these three perspectives are complimentary ways of analysing a complex social event.

CDA was useful in the analysis of most of the selected excerpts, though there was some overlap with the thematic clusters on Social Attitudes, and Community, Personal Identity and Urban and Social Decline in Textual Analysis (see discussion of these thematic clusters under Research Question 2).

CDA of literary texts can function on several levels - the internal 'reality' of the narrative or work from the perspective of its characters, and the external realities of author and audience(s).

In Raymond Williams' *Border Country*, for example, Morgan's politicising the strike as an act of defiance against the 'bosses' government' as well as a means to take 'power in our own hands', is an explicit expression of socialist ideology. Morgan's utterances in the first section of the excerpt functions not only at the level of the narrative of the novel but possibly also as a political comment from the author himself. However, Harry's more circumspect and muted reaction, while generally supportive of the strike, offers another possible interpretation of the strike from the author's point of view. From the perspective of narrative, the various gradations of political and emotional support for the strike are worked out in the excerpt. Each of the characters represents a gradation of ideology ranging from full and explicit support to opposition to the strike.

It also explores the relevance, meaning and relationship of local action in the relative backwater of Glynmawr with a wider struggle – not only in support of the miners from the neighbouring valleys but also in support of the workers on a national UK-wide basis.

As an instance of discourse practice, the exchanges allow the participants to locate and express their stance towards the strike, and, from the author's point of view, to chronicle these. In this respect the passage also fulfils a function in respect of social history.

In the excerpt from Alexander Cordell's *Rape of the Fair Country*, with regard to the internal reality of the narrative, there is an evident clash in ideology between that manifested by Hywel (loyalty to the old order and opposition to Unionism/collective activity by workers) and that of Iestyn (Union member, pro-Chartism). A more extreme position is represented by Dai Probert and the Scotch Cattle, who seek to enforce Union rules violently. Hywel shows complete loyalty towards his family, sacrificing himself in order to save his sons from a flogging. However, his obstinacy is also the cause of the attack by the Scotch Cattle, which endangers all the family and leaves them at the end without possessions. Iestyn embodies a clash of loyalties – on the one hand to his father and on the other hand to the Union. There are two sets of collective activity that come into conflict – that of the Scotch Cattle and that of Hywel and the friends who come to his aid.

From the perspective of the author, Cordell portrays the Chartist advance on Newport at the conclusion of the novel in a sympathetic manner, while at the same time drawing attention to the flaws in the Chartists' plan. One senses Cordell's position through the narrated words of Iestyn, which give the most explicit ideological summary in this excerpt of the novel:

His (Hywel's) obstinacy against the Union was a stupidity that involved not only us but our women. He despised my generation for its refusal to grovel to authority as he had grovelled and his father before him. Theirs was the blind loyalty that had brought the need for Unions when, if the profits were shared, there was

plenty for everybody. I saw my father in a new light that morning: a man of clay; one ready to tug the forelock as the squire went by. He was set against any form of resistance to the masters who were bleeding us; against the Union, which demanded the right to put a standard upon its labour; against the Benefit Clubs, which existed to feed the starving; and against the coming Charter, which was the new standard of decency forged by men of learning and courage, men like Lovett and O'Connor, the heroes of my generation.
(p.168)

While the ideals and goals of Unionism and Chartism are given a high status, the violent tactics of the Scotch Cattle are rejected. However, it is only later in the novel, with visits to secret arms factories in remote caves, violent anti-monarchy sentiments and widespread unrest against an unjust distribution of wealth and power, the parallels with the ideals of the French Revolution become more explicit.

For most of Ryan's fans, the selected excerpt from *Ryan at the Rank* would not appear to be ideologically orientated but close examination reveals many interesting features.

One of Ryan's prime means of making rapport with his audience is by common identification. The mention of the three geographical locations – spread throughout the South Wales Police (and Wenglish core area) immediately allow him to touch his audience. He shows interest in places they know - maybe come from. They reciprocate this interest in him. Performer and audience share a common identity.

Ryan's marked Wenglish orientation in speech, immediately associates him with the area his audience comes from. He is therefore one of them, and they are one with him. A common identity – and outlook – emerge.

This shared identity is strengthened and shown to be something worthy of admiration (lines 15-16), through the naming of the successful 'Welsh' singers. These singers are thus an extended part of the community, and both Ryan and his audience can share in their success. The success of individuals from a community is regarded as the common success of the community. All members of the community can therefore identify with that

success. This serves to build further the rapport between performer and audience. Another expression of local pride (even superiority) occurs in line 41 (all the coal comes from the Rhondda).

A challenge to that success – the heckler questioning whether Nat King Cole actually was Welsh – is countered successfully by Ryan, thus further strengthening the bond of common identity with the audience.

Inappropriate behaviour by an insider (Gerald calling Ryan ‘Taff’ – line 49) is shown contempt (line 50). This reveals a sense of how Ryan (and his audience) relate to being residents of South Wales (and Wenglish speakers) and how they wish to be regarded and referred to (or not referred to in this case!).

The insider-outsider orientation is also to be seen in Ryan’s making fun of the affected pronunciation of ‘Gower’ by those who are not part of the Wenglish-speaking set.

Other ideological features to come up in the text include family orientation (line 13) and integration of the Italian community within the South Wales Valleys community (lines 10-14)

The overall impression of the text looked at from a critical discourse analytical perspective, is one of common identity and shared outlook between performer and audience, a world view that is geographically and culturally situated, something they want to regard as successful and be proud of.

In respect of the personal narratives, CDA was useful in shedding light on social practices mentioned in the texts but these were also covered in Textual Analysis and the consideration (see discussion under thematic clusters under Research Question 2.

RESEARCH QUESTION 4

How do the selected texts, as cultural productions of the South Wales Valleys, reflect the communities in which they were produced and are consumed?

The strongest and most significant links between the texts and the community to emerge in detailed analysis are their linguistic and thematic content. The linguistic and thematic content of the texts is effectively a reflection or mirror of the community in which they were produced and are for the most part consumed.

Theoretical Context

As stated in the introduction in Part One, this study is set in the general academic context of Literary Folkloristics. Literary Folkloristics is most closely associated with the work and analytical method of Sandra Dolby Stahl (1989), who was primarily concerned with the interpretation of personal narratives. However, as this study considers two further categories of text, namely formal performance and written literary material, a wider range of analytical techniques was called for. Thus the particular application of Literary Folkloristics in this study covers the analysis and interpretation of literary, formal performance and personal narrative texts containing Wenglish.

The approach and aspiration of Dolby Stahl's Literary Folkloristics provides useful orientation and focus. The detailed analysis and interpretation of texts at the heart of this study was undertaken to explore the characteristics of these texts and to approach them interpretively as examples both of language in use and as cultural productions of the South Wales Valleys.

To recapitulate briefly, Dundes (1978, 1980) advocates that the material of the 'lore' (i.e. cultural productions) should be set in the social and cultural context of the 'folk' (the communities in which they are produced and consumed). Further, Dundes' (1980: 6-7) updates the definition of 'folk' to denote two or more persons who share any factor in common.

The linking factors may vary but the group will have a common core of traditions which it will call its own and which help the group to have a sense of identity. In relation to this study, 'the 'folk' refers to the communities of the South Wales Valleys.

The notion of shared cultural background is also found in the work of Bronner (1986: 19-22), whose analytical perspective, 'praxis', denotes activity resulting in the production and consumption of an object, which may be material or literary. Bronner indicates that both material and literary production / consumption are linked to our social lives and are thus set in a social context. For Bronner, the objective in a study of praxis is to seek things that connect producers and consumers in a common social setting. Thus cultural practices and processes, manifested in cultural output, can be seen to symbolise and express socially shared ways of understanding within a society or community. To take this a step further, cultural output reflects and expresses the characteristics, concerns and preoccupations of the society or community which produces (and consumes) it.

Linguistic Content

The non-standard content of the texts in relation to the total number of words was developed into a Wenglish index (see Research Question 1, and Appendices 7.1 and 7.2) Although an approximate and imperfect measure, it nevertheless provides an indication of the relative occurrence of Wenglish across the range of texts.

Before undertaking the detailed research, it seemed reasonable to assume that a high Wenglish index would suggest closer identification with the community. In the light of the research, this is broadly true of the literary and formal performance categories but not necessarily true of the personal narratives. The former two categories consist of more formal productions, written or scripted, and as such there is scope to consciously increase or amplify the Wenglish component (e.g. Meic Stephens in the literary category and John Edwards in the formal performance category). The personal narrative category is a less conscious, more spontaneous

medium, one in which the language is closer to everyday speech. Arguably, if personal narratives were deliberately ‘overloaded’ with Wenglish forms, they would tend to sound contrived and inauthentic. In all three categories, however, Wenglish linguistic content forges a clear and direct link with the community. It serves to locate the text geographically and socially. It also speaks to, and reflects the community in its own distinctive vernacular.

As discussed in Research Question 1, the literary texts generally had lower Wenglish indices than the formal performance material, though the excerpts from Meic Stephens’ novel *Yeah Dai Dando* had a very high score (18.6%), due to the author’s quite deliberate use of non-standard forms, giving the work a special sense of place, of belonging to a particular community and expressing a particular identity together with geographically and socially located values and beliefs. Nevertheless, the excerpts from *Yeah Dai Dando* retain an authentic, if somewhat amplified written-as-spoken feel. The excerpt from Catrin Dafydd’s *Random Deaths and Custard* also has a relatively high Wenglish index (6.3%) as does Rachel Trezise’s short story *The Joneses*, with an index of 3.5%. Both of these texts are also written-as-spoken though without deliberate amplification.

The orthographic conventions adopted in these works represent Wenglish consistently and accurately, reflecting the grammatical, lexical, syntactical and main phonological differences between Wenglish and Standard English. These include non-standard verb forms; adverbial use of adjectives; instances of characteristic Wenglish vocabulary; non-standard syntax following Welsh word order in placing the stressed element at the beginning of a sentence or phrase; the non-aspiration of initial ‘h’; the pronunciation of final ‘-ing’ as ‘-in’; adjustment of Standard English spelling to reflect local pronunciation of pronouns and possessive adjectives: ‘theyer’, ‘ouer’, ‘yew’, ‘ew’ ‘im’, ‘er’, ‘em’; extended verbal contractions such as ‘gwnnw’, ‘wannw’, ‘gorrw’ (this last example also being an example of the tendency by some Wenglish speakers to pronounce intervocalic ‘t’ as ‘r’)

As the texts depend on language for expression, the inclusion of Wenglish serves to locate the texts geographically and socially. However, none of the literary texts deviates so far from the familiar word pictures of Standard English orthography as to be incomprehensible to speakers of other dialects of English (including Standard English), though there may of course be some words and expressions which are unfamiliar to non-Wenglish speakers. In this way, while retaining local resonance and appeal, the texts need not be for the exclusive consumption of Wenglish speakers. While their primary appeal may be to a South Wales audience, their degree of intelligibility to speakers of Standard English opens the door to a wider audience or market.

The formal performance texts generally showed higher Wenglish indices than the literary examples, with John Edwards' excerpts achieving a Wenglish index score of 23.9%. This means that almost one word in four in John Edwards' material was non-standard. The excerpts from both films, *Twin Town* and *Grand Slam*, also exhibit high Wenglish indices (20.3% and 15.4% respectively). The excerpt from Ryan's cabaret work has an index of 11.2%, while the excerpt from Max Boyce's album *Live at Treorchy* and from Roy Noble's *Letter from Aberdare* scored a Wenglish index of 6.7% and 5.7% respectively.

Despite relatively high Wenglish content, the formal performance material is still close enough to Standard English to remain generally comprehensible to audiences outside South Wales. Indeed, *Twin Town*, *Grand Slam*, Max Boyce and Ryan Davies achieved considerable success outside South Wales through UK and international diffusion networks. John Edwards has also performed outside South Wales, often to audiences containing at least some South Wales 'ex pats', but commented in interview that audience reactions outside Wales tended to be different in that some of the subtleties of Wenglish were not fully understood or appreciated. Accordingly John Edwards tended to vary his repertoire and include linguistic peculiarities in general in performances outside Wales.

The personal narratives were perhaps most surprising in that their Wenglish indices were without exception lower than for the formal performance material and also lower than some of the written, literary excerpts. The personal narrative recording took place in the context of conversation, and though they very definitely constituted performance, they were more 'natural' and spontaneous than the formal performance material, which was deliberately scripted for performance purposes. This suggests that the formal performance material generally exaggerates the non-standard, Wenglish features. This may be for a number of reasons: to convey a sense of place or identity, to engage with the audience or to be humorous. This type of exaggeration, if taken too far, could attract criticism for being inauthentic and effectively a 'commodification' of dialect. However, among the texts analysed, even John Edwards' performance material, which had the highest Wenglish index of all, still remains within the bounds of credibility: there are Wenglish speakers like Blod and Annie, even though their ordinary conversations might not be packed quite as full of Wenglish material as that performed by John Edwards.

The range of indices in the personal narratives category was relatively small – from 2.0% to 4.8%. All narrators had quite noticeable but natural and unexaggerated South Wales Valleys accents. The index registers deviations from Standard English vocabulary, grammar and syntax and greater variation/deviation might have been expected.

To summarise, there appears to be a tendency towards some deliberate inclusion or amplification of Wenglish content in the case of formal performance material. The Wenglish content of literary material varies between texts. Some authors confine Wenglish to dialogues, others make more widespread use of non-standard forms throughout. Personal narratives demonstrate lower Wenglish indices than formal performance material. The indices for oral personal narratives are broadly on a par with literary material, such as Catrin Dafydd's *Random Deaths and Custard* and Rachel Trezise's *The Joneses*, in which a written-as-spoken approach has been adopted.

Having Wenglish linguistic content – in other words reflecting the community's distinctive mode of expression - is an important way in which texts relate to the community. The most natural and authentic way of mirroring the community linguistically would seem to be the written-as-spoken approach in respect of literary material and a spontaneous approach in relation to personal narrative. While remaining true to the natural speech of the community and expressing its distinctive voice, it has the added advantages of being for the most part comprehensible to a wider audience and avoiding possible objections of caricature or stereotype.

On the other hand, deliberate amplification of Wenglish linguistic content also has an important role to play to achieve particular effects.

Amplification of Wenglish linguistic content comes into its own in relation to formal performance material. For example, John Edwards intentionally increases the Wenglish content in order to give more examples of Wenglish in use and as part of the humorous and engaging appeal of his performances. Max Boyce and Ryan Davies also use a slightly exaggerated form of Wenglish, which forms part of their identity as performers and also serves to engage with the audience and build rapport. It is also a component of their style of humour, which focuses on themes of central importance to the South Wales Valleys such as rugby, drinking, community and belonging. The linguistic content of performances of this kind is not intended to be an accurate or fully authentic reflection of language in use in the community, rather the intention is to engage audiences and be humorous through deliberate exaggeration or distortion.

Thematic Content

Thematic content forges a direct and powerful link between the texts and the community in which they originated. Research Question 2 deals in detail with themes that recur across the range of analysed texts. For convenience and clarity of presentation these themes are arranged in clusters, with examples from the texts. The detailed theme by theme

exposition of Research Question 2 is not replicated here but, based on the experience of undertaking the detailed analytical work, two important hypotheses can be posited.

First, the recurrence of themes across the whole range of texts analysed is strongly indicative of the centrality of these themes to the community. Utilising Dundes' (1980: 6-7) concept of the folk sharing common traditions, understandings and identity, and Bronner's (1986: 19-22) notion of shared cultural background between producers and consumers, these recurrent themes can be seen as mirroring the core values, beliefs and preoccupations of the community in which they were produced and are consumed. They link the texts with the community and vice versa. In other words, producers (authors, performers, narrators) and consumers (readers, audiences) are linked and united by means of these core themes. (See Research Question 2 for full theme by theme exposition and discussion.)

Secondly, while this study has an interpretive rather than quantitative emphasis with all the analytical work undertaken on the final selection of nine literary, seven formal performance and nine personal narrative excerpts, the themes discussed in Research Question 2 occur so frequently across the range of texts (see summary grids at Appendices 4.1 and 4.3) that it is reasonable to suppose that had a different set of texts made up the final selection, the themes to emerge in detailed analysis would not have been much different. This in turn is strongly indicative that in general Wenglish texts share much in common in terms of thematic content, as, following Bronner, these themes are central to the community in which the texts were produced and are consumed.

Application of Wenglish narrative and performance material in community projects

Although not an area of specific investigation in this study, through undertaking detailed analysis of the selected texts, the potential of literary folkloristic material in community projects became apparent. There are close links between Wenglish narrative and performance material and the

community. Linguistically and thematically the texts mirror the community and so are part of the community, something that has originated within the community and speaks to the community in its own distinctive voice.

A possible practical application of community-based material of this kind would be on the lines of the Tywi Afon yr Oesoedd / Tywi a River through Time Project in eastern Carmarthenshire – a predominantly rural area just at the far western edge of the Wenglish core area. This is a project led by Carmarthenshire County Council and the Countryside Council for Wales, with Lottery and European funding support. The project focuses on the valley's landscape between Llangadog and Dryslwyn, its overall objective being to bring together communities from across the area and create a legacy for the future. Its aims are threefold: to celebrate and conserve the valley through developing better understanding of the landscape, to strengthen the links between the community and the landscape, and to develop the skills needed to look after the landscape. It is in the second aim of community engagement where narrative and performance have played a significant role.

The project is divided into four main themes, one of which makes extensive use of narrative and performance. Discover the Tywi comprises a programme of activities to interpret and the valley in innovative ways and to engage with the public. One of the key initiatives was to appoint a professional storyteller (Michael Harvey), who went into the community to research existing stories and folklore and gather the raw material for new narrative and performance for and about the community. This in turn led to the production of new narrative and performance material based on the community and locations within it. These performances originated within the community and served to stimulate significant community involvement and engagement.

Another important aspect was the training by Michael Harvey of volunteers as storytellers, thus adding a new dimension to engaging with the community and encouraging practical grass-roots participation and involvement. These initiatives have helped to raise the profile of the

community and engender greater pride and confidence within the community by affirming its identity and showing its worth.

Engagement with schools is another way that folkloristic/community narrative and performance material was applied in practice and fostered a positive attitude and appreciation within the community. Dramatic performances based on local community themes can be put together to be performed by schools, thus encouraging a better awareness within the community and enhancing self-value, pride and self-belief within the community.

Another aspect of the Discover the Tywi theme was an Oral History project. Digitally recording has become an established way in which personal narratives and reflections can form a chronicle of local history. This is also a feature of interpretation at the National Waterfront Museum in Swansea, where maritime stories from all over Wales – in both English and Welsh – are used as an active part of the interpretation.

Wenglish material clearly has a role to play in the interpretation of the Valleys in, for example heritage and visitor centres and museums. This could involve recorded personal narratives in the form of oral history as in the National Waterfront Centre and/or bring in an element of live storytelling and dramatic performances as in the Tywi Valley. However, there is need for clarity on the purpose of this type of presentation and on audience needs. It is likely that the audience at such venues will be mixed – some local and some from outside the area. The nature of introduction and interpretation may need to vary according to the group. Such projects may well have as an aim engagement with the community and raising of community identity and pride. For this to succeed there has to be genuine community involvement, as in the Tywi Valley.

Oral history and interpretive projects by their very nature tend to focus on the community's past. This orientation certainly has its place but there is also scope to use storytelling and performance in dialect as a contemporary/forward-looking medium in new performance material. Aspects of this formed part of the Tywi Valley project and are tried out

practically in Part Three of this study, with comments and observations in Research Question 5. It would be interesting in future research to experiment further with the practical application of Wenglish narrative and performance material in the context of another community or interpretive project on the lines of the Tywi Valley or possibly the General Office in Ebbw Vale, which is being developed into a family history and genealogy centre and a new home for the Gwent Records Office. This could include an element of interpretive work using local voices and feature aspects of Wenglish.

The approach adopted in the Tywi Valley has proved successful in stimulating community engagement and involvement and in helping to engender community pride and confidence. This has been achieved in a predominantly rural area with relatively few social problems. It would probably be more difficult to put into practice in urban areas such as the Central Wenglish 'heartland' (Rhondda, Cynon and Taff Valleys), which have experienced major social problems. For example, in interview Meic Stephens was pessimistic about getting community involvement in places like Treforest, where there is a high proportion of people who have moved in from outside the area and where there are significant social problems. Catrin Dafydd was more optimistic, however, and considered that initiatives such as distributing copies of community-orientated books (e.g. her own novel *Random Deaths and Custard*) in places like cafés in Pontypridd, could help in stimulating interest in grass roots level.

Folk Culture, Mainstream Culture

Folkloristic literature, as exemplified by written and oral texts analysed in this study, clearly has a community focus. There is often something of a contrast between folk culture and mainstream culture, though the relationship between the two is not always one of opposition but of emphasis. This relationship would be an interesting topic for exploration in further research but a few observations based on the experience of analysing the texts are included here.

First, the geographical focus of the texts is the South Wales Valleys area. However, this does not necessarily imply an introspective world view. For example, the action in the excerpt of Raymond Williams' *Border Country* takes place in and around the signal box at Glynmawr station but the topics discussed are of national significance. The communications received from the Great Western Railway and from the Union link microcosm to macrocosm.

Morgan's politicising the strike as an act of defiance against the 'bosses' government' as well as a means to take 'power in our own hands', is an explicit expression of socialist ideology. The excerpt is also an exploration of the relevance, meaning and relationship of local action in the relative backwater of Glynmawr to a wider struggle. This is not only in support of the miners from the neighbouring valleys but also in support of workers on a national UK-wide basis.

The excerpt from Alexander Cordell's *Rape of the Fair Country* also provides a link between local trade union activity and the aspirations of the wider UK Chartist movement. Here the microcosm of Blaenavon and Nantyglo are emblematic of radical social change and political unrest throughout industrialised areas in the UK. Indeed, in the Chartists' march on Newport there is a distinct echo of the French Revolution, which took place only a generation or so before the events narrated in the novel.

While Catrin Dafydd's *Random Deaths and Custard* is very definitely located in the Valleys, Catrin pointed out in interview the more generic, symbolic aspects of the central character Sam. She can be understood as representing a working class teenager from any urban community in the UK, who is finding her identity and direction amid the problems of work, family and personal life.

Don Llewellyn's *The Kissing Gate* is set in World War Two Penttyrch. While the events of the novel take place in the locality, the village certainly feels the influence of the worldwide conflict. Evacuees arrive from Kent and allied servicemen from other parts of Britain and from Europe pass through the village.

Grand Slam tells the story of a male-only rugby trip from the Valleys to Paris, where much of the action of the film (though not the excerpt selected for analysis) is set. *Twin Town*, though set in Swansea, is representative of other UK cities experiencing social decline, which in part accounts for the film's appeal and almost 'cult' status among certain audiences outside Wales.

The other formal performance texts and personal narratives do have a Valleys focus, though Jean Lewis' *The Urdd Dancing Group in School* tells of her first visit to London and also travels to North Wales, while David Jandrell's *ZZ Top* also opens a window to a wider culture and tells of a trip in a sports car from Nantyglo to a concert by American rock band ZZ Top at Hammersmith Odeon, attended by a celebrity audience.

Secondly, while the outputs of folk culture can be complimentary to mainstream, they often contrast in some way with the cultural output of the élite or dominant group. Examples of complementarity would be some of Dylan Thomas' literary work, such as the short story *The Outing* or the radio play *Under Milk Wood*, both of which include some Wenglish, and also Raymond Williams' novel *Border Country*. These examples undoubtedly form part of the mainstream élite canon of English literature but could also be considered as part of Wenglish cultural output. Examples of contrast would be the formal performance material considered in this study (e.g. John Edwards, Max Boyce, Roy Noble, Ryan Davies). This material would not be considered as élite culture. John Edwards' and Max Boyce's performances would contrast markedly with formal poetry readings in content and orientation.

While not a topic for research in this study, it is interesting to consider some of the differences between folk and mainstream culture as a series of binary contrasts. These may often be a question of emphasis or qualitative difference rather than diametrical oppositions:

Folk	Mainstream
Community	Elite
Originating locally	Imposed from outside

Belonging to the ordinary people

Easily accessible by all

Us

Wenglish

Belonging to an educated élite

Requiring training/education to appreciate fully

Them

Standard English

At all events, one of the most important characteristics of folk culture is that it is owned by the community, and that usually there is a strong identification between the producers and the community (the consumers), and vice versa. It has a much stronger grass roots feel, which conveys a sense of identity and belonging.

PART THREE

PRACTICE-AS-RESEARCH

Introduction

An element of Practice-as-Research was envisaged from the outset of this project in order to 'road test' insights arising from the study and analysis of Wenglish texts. The results of detailed textual and discourse analysis are presented in Part Two and are complete in their own right. However, Part Three of the thesis - the practical application in experimental creative work of insights arising from the analytical work – adds an innovative extra dimension to the study. This was also of personal significance to me as a Wenglish speaker interested in practically exploring the possibilities of the medium for narrative and performance. This element of Practice-as-Research represents Stage 6 in the research method (see Part Two, Section 3.1).

Practice-as-Research is a relatively new and sometimes controversial approach in academic study. A growing number of performing arts and creative writing departments at universities now offer degrees in which practice is a central and integral part of the research. This represents an important theoretical and methodological shift, in which traditional approaches to the study of creative work can be complemented and extended by research carried out through creative practice. There are of course many approaches and emphases within Research-as-Practice, reflecting the diversity of the creative arts and the different approaches and emphases within the academic world. PARIP (Practice as Research in Performance) (23) based at the University of Bristol was established to develop national frameworks and foster high standards for practical, creative research within academic contexts. While Practice-as-Research is an important area of academic discussion, this lies beyond the scope of this study. Here Practice-as-Research is simply used as a means to complement and extend the detailed analysis of texts: it provides a vehicle to apply and try out insights arising from formal analysis, and, in so doing, to complete the 'cycle' of research.

Part Three comprises three short pieces of creative work, each followed by a brief background note. Research Question 5 follows. This takes the form of a critical reflection on the experience of undertaking creative work in the light of the results and insights arising from formal analytical work. The three pieces of creative work correspond to the three categories of text covered in the detailed analytical work in respect of the final selection of texts: there is one literary piece, one in the formal performance category and one personal narrative. Using Analytical Templates 1 and 2, these three pieces were then analysed in exactly the same form and sequence as the analyses of the final selection of texts. Full, detailed notes of the analyses of the three pieces of creative work are at Appendices 10.1, 10.2 and 10.3.

The literary example is a short story entitled *Rip Van Winkle*, written after all the analytical work had been completed. The composition of this piece is thus informed by the full range of thematic and discourse analytical insights arising from the research.

The formal performance material, comprising three short dialogues, was composed at an earlier stage in the research. The composition of these dialogues permitted practical exploration of thematic material and helped greatly to shape subsequent textual and discourse analysis. In a sense, these dialogues anticipated patterns to emerge in later thematic and discourse analysis, which served to validate and endorse the approach adopted.

My personal narrative, entitled *Badgers*, was recorded some months after all the recordings of personal narratives involving other narrators had been undertaken and after all the analytical work on these had been completed. I was thus aware of the main practical issues involved in recording this type of narrative. Although personal narratives are a relatively spontaneous and informal genre, there was nevertheless an

element of nervousness and anticipation at the time of recording, which is perhaps a characteristic of any form of conscious performance.

Fuller discussion and reflection on the experience of creative work as Practice-as-Research is covered at the end of Part Three in Research Question 5: 'How possible is it to apply the results and insights from structured analysis to new creative work in Wenglish?'

1.1 Practice-as Research – a literary example (short story)

Rip Van Winkle

So I wen ome for the fundral. August it was. Awful sad it was but she'd ad a good innins as they say. Poor ol Nan. 92, mind, ware teg, a good age but she'd lived-a last ten years in an ome. I remember avin a lorra fun down er ouse when I was a nipper, like. I use to play for ours up her back an come in like the road as she use to say. Min' you, she'd been losin on [5] erself for years. Alzheimers. Bur anyway, lemme gerron with-a story.

I stayed with my mam for a coupla days before and after the fundral. Adn been ome for neely a hool twelmunth with contrax overseas, like. Middle East mosly, Kuwait an Abu Dhabi. Atto come ome speshul, Compassionate leave, one week max.

One night after the fundral I thought I'd go down the Millers for a pint. Change of scene, like.

[10] Neely all my mates from school av moved away now so I wondered if I'd see anyone I knew there.

So anyway, walked down. Ony took five miniss tops. Went in. No' much guyin on. Ony a few in 'ere, like. But then I noticed a familiar face, someone I adn seen since school. Rip we use to call im. After Rip Van Winkle coz e was so always droppin off in lessuns. Even [15] nodded off at aaf time on-a rugby field in Games once. Couldn remember is real name for the life of me.

Anyway, e was there. On is own e was and e'd gorra full pint in front of im, so e probly adn been there long. Din look much diff runt reely. Bir older praps, thass all. Still at same dozy jib on im. I din know im all at well in school and at was over ten years ago bur I thought I'd [20] go up an talk to im. E was nice enough kid in school, armless reely.

'Hiya, Rip,' I said to im. 'Remember me?'

'Uh, lemme think,' e said in at dozy voice. Came straight back to me en. 'I know you was in school with me but caan remember yewer name. Ang on, Robert summin, is it?'

'Aye, ass right mun! Robert Lewis. We was in-a same year in school. Same registration [25] class in Form 3, weren't we?'

'Aye, ass right! What yew been up to, en? Come an sit down by year!'

So I did.

'Well, 'I said, 'after school I did my prenticeship as a lectrician down Cardiff. The firm I was workin for ad some big contrax overseas, Middle East mosly, an after I'd qualified I was [30] called in when one o the reglars was off sick, like. And I been doin contract work ever since. Kuwait and Abu Dhabi mosly. Tax free, min'. Caan fault it. Mind you, iss good to get back ome an all!'

I was wonderin what e'd been up to since I'd been away, so I ast im.

'Worrabout yew 'en, Rip?'

[35] 'Well,' e goes, 'in at summer after leavin school, I was walkin down to bottom road in the Graig to get-a bus down to Ponty.'

Typical, I thought to myself. Less than a mile an all down'll an e gess the bus! Probly fall asleep if e walked! Sleepwalker!

'And as I was crossin the road I was it by a car. Was taken to ospital. No bones broken bur

[40] I ended up in a coma.'

This was more serious than I'd barginned for.

'Ow long was yew in a coma for en, Rip?'

'Bout three years.'

'What!' I spluttered and spilt some of my pint.

[45] 'Must av been feelin tired, see. Woke up one day three years later right as rain. No real damage, 'ough.'

'Bloody ell, Rip!' I said. I din reely believe im but I ast

'What did yew do en?'

'Well,' e said, I was workin for my ol man's aulidge firm. Depo up Ystrad, yew know. One
[50] afternoon, I was feelin a bit tired so I put my ed on-a desk like in infants and went to sleep.'

'O aye. Ow long did yew sleep for en, Rip?'

'Well, three years agen. Ey couldn wake me up, so they took me ome an put me to bed and loadsa doctors come roun but I got some speshul condition. Nothin reely wrong with me bur

[55] I gorrw sleep a lot, like. When I woke up, I carried on jus' like normal.'

I thought e was avin me on but I ast im

'So war append next, en?'

'Well, I carried on workin a course. At summer I went on olidays down Anti Edith's trailer down Trecco, like. One day, I was feelin reely ungry an tired after washin down the trailer so [60] I ad a samwidge an then I ad a lie down an went to sleep.'

'Ow long you sleep for this time, en, Rip? Don' tell me – three years!'

'No, ony about a year and an aaf this time, like. Must av been gettin better. They took me ome from the caravan an put me in bed agen. Woke up agen right as rain.'

E was definitely takin the mick, I thought.

[65] 'O aye. So what append en en Rip?'

'Well, I jus' started workin for the aulidge firm agen. New depo down by year. I been 'ere six months now. Ard work mind and I do feel tired after. In fact I think I'll av a bir of a kip now, if yew don mind.'

'Aye well go on en, be my guest - iss a free country. See yew Chrismuss, en, Rip. Nex [70] year!'

1.2. Background Note: *Rip Van Winkle* (See Appendix 10.1 for detailed analytical notes)

The story was written as an example of Practice-as-Research in order to test some of the insights into narrative and performance material in Wenglish to arise from the detailed analysis of a selection of literary, formal performance and personal narrative texts. An analysis of the story was undertaken following the same pattern and structure as the analysis of all the other texts.

The story was constructed in such a way as to incorporate some of the main themes to emerge in the original research through detailed analysis of the selected texts (see Thematic Analysis in Appendix 10.1. These themes are common to many texts in Wenglish and so their inclusion in an experimental piece of writing like this is entirely appropriate.

At the same time, the story needed to hang together as a literary creation in its own right and its content and structure reflect a number of motifs. The title *Rip Van Winkle* makes an immediate link to the famous popular short story of the same name by American author Washington Irving, published in 1819, in which the eponymous hero falls asleep for twenty years, by which time his nagging wife has died and the United States has become independent of British rule. Rip Van Winkle is therefore generally symbolic of someone who sleeps and lets life go by without taking active responsibility.

In my story, the character Rip Van Winkle symbolises people from the South Wales Valleys who are either unable or unwilling to take this responsibility. Contrast is offered by the character Robert Lewis who has had to move away from the Valleys to develop in his career – a comment on the employment situation in the Valleys – but still retains a strong affection for his native Valleys and has strong family ties with the area where he grew up.

Rip has three long term sleeps, thus making links to folk and fairy tales and to the proverb 'Tri chynnig i Gymro' (Three tries for a Welshman). His potential fourth sleep brings the story to a close.

An element of humour is introduced when Rip unexpectedly announces that his third sleep was not for the standard three year period but just for eighteen months, as he 'must av been gettin better' (line 62). In the symbolism of the story, this refers to his beginning to become more aware of his situation and to assuming at least some level of responsibility. However, he complains about the hard work and is still prone to sleep. In the symbolism of the tale, this means he is still unable or unwilling to assume full responsibility.

Ard work mind and I do feel tired after. In fact I think I'll av a bir
of a kip now, if yew don mind. (lines 67-8)

The structure of the narrative is determined to a large extent by Rip's descriptions of his three long sleeps, with orientation and scene setting provided at the beginning of the tale. It corresponds broadly with Labov's narrative structure, though not all of Labov's elements are present while others are compressed and combined rather than following Labov's 'classic' sequence and structure. Labov's Complicating Action takes place in a sequence of dialogic segments rather than in one unified section. Evaluations are interspersed rather than gathered into one section; while the Coda (lines 69-70) serves also an evaluative 'punch line' and as a means to bring the argument of the tale to resolution (see Appendix 10.1, Discourse Analysis, section D).

The experience of Critical Discourse Analysis (see Discourse Analysis in Appendix 10.1) suggested the inclusion and foregrounding of themes of ideological significance. Here Rip's rather ineffectual working pattern in the Valleys is contrasted with Robert's tax-free income in the Middle East.

Using a striking personal nickname as title of the story was suggested by Alun Richards' short stories *Bowels Jones*, *Dream Girl* and *Frilly Lips* and

the Son of the Manse in the 1979 collection *The Former Miss Merthyr Tydfil and Other Stories*.

The detailed notes of the analysis of *Rip Van Winkle* are at Appendix 10.1. These make explicit the linguistic and thematic content of the piece and provide interpretive insights on the piece from several discourse analytical perspectives.

2.1 Practice-as-Research – Formal Performance material

Wenglish Dialogues

GLADYS AN' DILYS

GLADYS: Hiya Dil! How yew keepin?

DILYS: Very good, thanks, gull but our Albert's back 'ave been givin him a lot a gyp, an there's no sign of him goin up the garden to rise 'em spuds.

GLADYS: Ne' mind, gull. He'll come.

DILYS: I hope he do. An then there's ouer Elsie. Been baad under the doctor a good month now. Thing is, 'ey don't know what it is she've got. She haven't been right since she come back from 'at crewse. Somethin she've eaten, I 'xpext.

GLADYS: Aye, sure to be. I can't abare forrin food. It don't agree with me and do repeat on me.

DILYS: Ouer Albert do love a curry. 'otter the better. He was out in India durin the war, yew know.

GLADYS: Well I won't keep yew now, love. I know yew gorrw go up the Post Office to rise yewer pension. Of goin up the village, will yew get a pint of milk for me from the Cop?

DILYS: Aye, course I will, love. Pay me after.

GLADYS: Right-o, gull. See yew now jest.
Come in for a cup o' tea when
yew get back.

C'MON PONTY!

DAI: C'mon Ponty! Stick it up theyer aaf!

SHWN: Opeluss they are 'is season! 'aven' won a game yet. An 'ey was so good las' season an all!

DAI: Aye, but they've lost all theyer top players: Dai John 'ave gone to play for Cardiff – poached 'im they 'ave – an John Walters 'ave gone to play for Bridgend. Waldron and Huw Jones is injured – Waldron will be out till Christmas, by all account.

SHWN: Waldron's a chopsy ol' bugger but they're missin 'im in the scrums and lineouts.

DAI: Come on ref! Tha' was forward!

SHWN: 't was an all! 'e've given a scrum. Our put-in.

DAI: Come on Ponty!

CROWD: Ponty! Ponty! Ponty! Shove!

SHWN: Our ball! Gowon Charlo! Gerrit out to Pricey!

DAI: 'e 'ave an'all! 'e's in! Try!

CROWD: Ponty! Ponty! Ponty!

SHWN: 'e've kicked it an all! Ass more like it! We're in with a chance now!

DAI: Aye! Ebbw are not much cop this season either.

SHWN: No, but we might manidge to win now!

TIDY JOB

DAN: Yew done a tidy job b' there, Bill.

BILL: Thanks, Dan. 'at wall took a bit o' buildin, I can tell yew.

DAN: I can see.

BILL: 'at sment yew give me was good stuff.

DAN: Aye, well I thought yew might as well ave it cos we've finished ouer alterations now.

BILL: Aye. Looks nice an all that porch yew've got.

DAN: Yes. Annie's appy now. She'd been on to me frages to do it. I atto do it in the end or I wouldn't ave ad no peace.

BILL: I know what yew mean.

DAN: Anyway, goin down the 'Colliers' tonight?

BILL: Aye. See yew there, then. I owe yew a pint from las' time.

DAN: What time yew goin down?

BILL: I want to catch the Welsh news first and I'll be down after that.

DAN: Right yew are, then! See yew later!

2.2. Background Note: *Wenglish Dialogues* (See Appendix 10.2 for detailed analysis notes)

These three dialogues were written at a fairly early stage of my research into Wenglish and, along with seven other short dialogues, were included in Part 2 of *Wenglish* (Lewis, R., 2008) as examples of Wenglish in action.

The drafting of these dialogues had the overall purpose of typifying Wenglish in use. This was achieved in two ways: first, to express themes of central concern to the community; and secondly to express some of the typical values and beliefs held by people in the South Wales Valleys. Of course, in order to achieve these aims, there may have been some exaggeration but the characters in these dialogues are not caricatures and they would be instantly recognisable to most Valleys people. Indeed, the characters were created – or perhaps more appropriately, selected - in order to typify certain Valleys characters and as such, they may remind readers of Valleys people they know – or at least aspects of them.

Dialogue 3, *Tidy Job*, may not appear to be a classic performance piece but it has been performed and broadcast on the walesonline website (24).

Another of the dialogues, *Ystrad Dogs*, was also performed on Roy Noble's show Radio Wales by Roy Noble and myself, though as this is broadly similar to *Tidy Job*, it was not selected for detailed analysis in this study.

Compiling these short dialogues presented a good opportunity to practically try out in creative work two related hypotheses, namely that themes expressed in the cultural output of a community will tend to express that community's core concerns, and also that language in use functions as a vehicle to construct personal identity and express values and beliefs.

The detailed analysis of a selection of literary, formal performance and personal narrative texts supported the approach taken in compiling these

dialogues. This analysis follows the same pattern and structure as that undertaken for all the other texts.

The detailed notes of the analysis of *Wenglish Dialogues* are at Appendix 10.2. These draw out the linguistic and thematic content of the dialogues and provide interpretive insights from a range of several discourse analytical perspectives.

3.1 Practice-as-Research - a Personal Narrative

Badgers (transcription of audio recording)

- 1 I'm go[↑]ing to say [↑]a [↓]sto[↑]ry about er an incident which took
place when I was in primary school in Graigfelen, Clydach.
2. Must have been about 6 or 7 at the time
- 3 and bad[↑]gers ad been diggin up the school field.
- 4 This is where we had er the school sports in the summer.
- 5 Most of the year, mind, the school....the...the field was
waterlogged
- 6 so we weren't er normally allowed on it.
- 7 So a group of friends –
- 8 er, we called ourselves 'The Hunt' –
- 9 er got together to get rid of these badgers,
- 10 to do our bit for the school.
- 11 I think this would be very politically incorrect these days.
((laughs))
- 12 So we had our preparation.
- 13 ((slightly faster pace)) We were getting all excited.
- 14 We got together poison,
- 15 which was a horrible mix of water, vinegar, mustard, pepper and
salt,
- 16 ((normal pace)) which was put into pop bottels.
- 17 And we ad [↑]guns – cowboy guns – with caps,

18 And er I remember my grandfather,
19 who'd just retired from the colliery at that time,
20 er, came with us and took us, um, above the school -
21 on the part of the mountain above the school -
22 and whenever we came across some holes,
23 which might have been fox holes or rabbit holes,
24 we put this horrible poison down
25 and shot those guns down ((laughs)).
26 Um, of course, it wouldn't av done much harm to anybody,
27 just made the...these holes a bit smelly!
28 And now I think of it,
29 er, if these had been badger holes,
30 the badgers would have had to tunnel at least aaf a mile if not a
mile to ↗get to the school field,
31 so they would have been reely champion tunnellers! ((laughs))
32 And I remember a girl in school at the time,
33 er, Trudie Short said
34 (('posh', slightly higher pitched female voice)) 'Oh boys, you're
going on a nature ramble!'
35 But, er, of course, no, we were tough boys and this was a hunt
36 and, er, er, it wasn't anything like ↗that.
37 But...I remember this gang also played football.
38 We had this sloping pitch in Graigfelen –

39 not a full size pitch at all –
40 but when you kicked the ball too far in one direction
41 it went ↗right ↘down to the bot↗tom of the ↘cwm
42 and yew atto go all the way round to get it,
43 so, er, it did train your er ball skills ((laughs))
44 er, ball control ((laughs)) to keep the ball in play.
45 But that first unt we went on was...was quite memorable.
46 I reely e-enjoyed it
47 and I still...still love walks like this,
48 especially when, er, there's a nice pub on the way or at the end
of it.

3.2 Background Note: *Badgers* (See Appendix 10.3 for detailed notes of an analysis of *Badgers*)

This personal narrative was performed as an example of Practice-as-Research in order to ‘road test’ some of the insights into narrative and performance material in Wenglish to arise from the detailed analysis of a selection of literary, formal performance and personal narrative texts. This analysis follows the same pattern and structure as that undertaken for all the other texts.

The story was constructed in such a way as to incorporate some of the main themes to emerge in the original research through detailed analysis of the selected texts (see Thematic Analysis in Appendix 10.3). These themes are common to many texts in Wenglish and so their inclusion in an experimental piece of creative work like this is entirely appropriate.

The story does not lend itself neatly to Labov’s narrative structure but can nevertheless be related to it, while Dolby Stahl’s analytical framework and method, Literary Folkloristics, comes into its own with personal narratives, of which this is an example (see Discourse Analysis, section D, in Appendix 10.3).

The story is a true personal narrative from my time in primary school. Although narrated spontaneously, some thought was given to the thematic content and structure and a few notes jotted down as a framework. Several people have listened to the recording and commented positively on the story.

The detailed notes of the analysis of *Badgers* are at Appendix 10.3. These make explicit the linguistic and thematic content of the piece and provide interpretive insights from several discourse analytical perspectives.

RESEARCH QUESTION 5

How possible is it to apply the results and insights from structured analysis to new creative work in Wenglish?

The response to this question takes the form of a critical reflection on the experience of Practice-as-Research in Part Three, which represents Stage 6 in the practical research method (see Part Two, Section 3.1). An element of Practice-as-Research had been envisaged from the outset of this project in order to test out ideas and insights arising from the study and detailed analysis of Wenglish texts, thus completing the research cycle.

Creative Process

Many models of the creative process have been developed in relation to creativity in various fields. These approaches differ in emphasis and detail, particularly in respect of precisely how to divide the process into segments or component parts but there are also many parallels between the models.

One of the earliest and most influential models was developed by Wallas (1926). The Wallas Model comprises four phases:

1. Preparation (definition of issue, observation and study)
2. Incubation (laying the issue aside for a time)
3. Illumination (the moment when new data emerges)
4. Verification

Wallas' model, with variations, provides the basis of most other models of creativity. Pisek (1996) observes that while Wallas' phases 2 and 3 may suggest that creativity is a subconscious process that cannot be directed – a popularly held view of creativity – phases 1 and 4 imply that conscious, analytical thinking contributes to the overall creative process. Pisek comments further that the roles of subconscious and conscious thought are reflected to varying degrees in other models of creativity.

Most models support the view that new ideas emerge from the conscious effort to balance analysis and imagination.

Rossman's (1931) model expands Wallas' basic model to seven phases, the second and third: involving conscious analysis and research as a preliminary to the main creative phase:

1. Observation of need or difficulty
2. Analysis of need
3. Survey of all available information
4. Formulation of objective solutions
5. Critical analysis of solutions
6. Birth of new idea – the invention
7. Experimentation to test the best solution and refine

Osborn (1953) the developer of brainstorming, proposed a theory that balances analysis and imagination in a seven-phase model, in which the second and third involve conscious analysis as a preliminary to the creative phases:

1. Orientation
2. Preparation – gathering relevant information
3. Analysis – breaking down the information
4. Ideation – considering alternatives
5. Incubation –in order to invite illumination
6. Synthesis – putting the pieces together
7. Evaluation

Koberg and Bagnall's (1981) six-phase Universal Traveler Model also proposes analysis as a preliminary to the creative, ideational phase.

1. Accept the situation (as a challenge)
2. Analyze
3. Define (the main goals and issues)
4. Ideate (generate options)
5. Select from options

6. Implement (give idea physical form)
7. Evaluate (review, adapt)

Pisek (1996 and 1997) describes his own Directed Creativity Cycle as a synthesis model of creative thinking that combines the concepts behind other models. Like Wallas' model, this essentially comprises four phases:

1. Preparation
2. Imagination
3. Development
4. Action

This model stresses the importance of a balance between analysis and imagination in the creative process. The fourth phase, Action, refers to implementing the creative idea.

In respect of my own experience of the creative process in Practice-as-Research, the detailed analytical work served as input to the first of Wallas' and Pisek's phases. Awareness of the core clusters of themes (see Thematic Material below) served as a preliminary for these to be utilised and elaborated in the ideational, creative phases themselves (Pisek's Imagination and Wallas' Incubation and Illumination). In a sense, the analytical work yields the raw materials to be elaborated and synthesised in the creative phases. Similarly knowledge of discourse analytical concepts (see Discourse Analysis below) brought concepts into my consciousness which could then be drawn upon in the creative phases.

The results of analysis also helped to inform the editing process. For example, knowledge of the core thematic clusters allowed the incorporation of additional themes during the editing phase, which corresponds to Pisek's Development and Wallas' Verification phase.

Using analysis to assist imagination is very much in line with the main models of creativity. The specific application of analytical results in this process could be criticised as being somewhat 'mechanistic'. However, in my experience, it was never a mechanistic process; rather a general

background awareness of the analytical results brought these concepts into my consciousness and contributed to the raw material available for the creative phase. There is a need as it were to step back from these insights in the creative phase, or, expressed in a different way, to have insights at back of mind in readiness for creative action.

Of course, this is not to minimise the aesthetic and practical considerations of composition. It is certainly not a question of applying a formula - the results of the analytical work were in any case not in a form that would lend itself to that type of approach.

As mentioned, awareness of specific results helped inform the editing phase in respect of the Literary and the Formal Performance examples. In this way detail (e.g. mention of specific themes) can be consciously inserted. (See Linguistic Features and Thematic Material below).

In conclusion, the detailed analytical work undertaken on Wenglish texts raised awareness of these issues generally and served as raw material, as background information for composition. The detailed analysis of texts informed and guided the creative process rather than dominating it and turning it into a mechanistic process. Once creative material has been drafted, more detail, based on the analytical work, can be incorporated consciously during the editing phase.

Linguistic features

Stage 1 of the research process (see Part Two, 3.1) involved drawing up a brief note on the background of each selected excerpt, followed by textual analysis of the excerpt using Analytical Template 1. This analysis provided a structured overview of the characteristics and content of each excerpt in terms of linguistic features and thematic material.

Results of the linguistic analyses were collated and elaborated into a Wenglish Index (see Research Question 1, section 3). The index provides a means to measure and compare the non-standard linguistic content of texts.

The literary texts generally had lower indices than the oral texts, though the excerpts from Meic Stephens' novel *Yeah Dai Dando* had a very high percentage score (18.6%). In an interview, Meic Stephens confirmed that he made quite deliberate use of non-standard forms – particularly in Dai's internal monologues - in order to give the work a special sense of place, of belonging to a particular community and expressing a particular identity, values and beliefs. The excerpt from Catrin Dafydd's *Random Deaths and Custard* also has a relatively high Wenglish index (6.3%). In interview, Catrin confirmed that her written-as-spoken approach served to present and make authentic the character of Sam, the main protagonist and narrator, while also locating the novel in the South Wales Valleys community.

My short story, *Rip Van Winkle*, follows the written as spoken approach of Catrin Dafydd and Meic Stephens. The entire piece is written in Wenglish, in contrast to works such as Don Llewellyn's *The Kissing Gate* and Lewis Davies' *Work, Sex and Rugby*, in which Wenglish is restricted to dialogue. This means that there is a very high Wenglish Index – 24.5% - even higher than in the excerpts from Meic Stephens' *Yeah Dai Dando* that were covered in the detailed analysis.

For both Catrin Dafydd and Meic Stephens, Wenglish is a very natural medium. Both use Wenglish grammar and typical vocabulary consistently and appropriately and represent the sounds of Wenglish accurately in writing, generally reflecting the 'Middle Way' suggested in R. Lewis (2008: 30) in terms of orthographic convention. This was also the approach adopted in *Rip Van Winkle*. The general grammar of the story follows that outlined in R. Lewis (2008: 230-295), which is essentially that used in all the Wenglish texts analysed.

In terms of vocabulary, some typical Wenglish expressions such as *ware teg* (=fair play), *like the road* (=very dirty), *trailer* (=caravan), *hool* (=whole), *ony* (=only), *neely* (=nearly), *samwidge* (=sandwich) and *lectrician* (=electrician) were included in the first draft, to which one or two others, such as *jib on im* (=his facial expression) and *losin on erself* (=going

senile) were added during editing. However, as Wenglish is a natural medium for me, the linguistic content of the short story was not greatly influenced by the results of the analytical work other than following the colloquial and informal written-as-spoken approach exemplified by Catrin Dafydd and Meic Stephens.

In analysis, the Wenglish content of formal performance material was generally higher (see (Research Question 1, Section 3). The highest Wenglish score of all (23.9%) was achieved by John Edwards in his two oral excerpts. In an interview with John, he confirmed that his use of as many Wenglish expressions as possible was entirely deliberate. This was in order to provide as many examples of Wenglish in use as possible while at the same time entertaining his audience. The excerpts from both films, *Twin Town* and *Grand Slam*, also exhibit high Wenglish indices (20.3% and 15.4% respectively). The excerpt from Ryan's cabaret work has an index of 11.2% - still relatively high, while the excerpt from Max Boyce's album *Live at Treorchy* and from Roy Noble's *Letter from Aberdare* scored a Wenglish index of 6.7% and 5.7% respectively.

My own formal performance pieces, *Wenglish Dialogues*, were composed primarily as examples of Wenglish in use, and like John Edwards, I deliberately chose expressions and vocabulary that the characters in the dialogues would use, thus helping to build and present their personalities, their values and preoccupations in short tableaux. Linguistic choice effectively supported and provided a vehicle for the thematic material. However, as with *Rip Van Winkle*, grammar and vocabulary was not specifically influenced by the analytical work. Taken together, *Wenglish Dialogues* have a Wenglish Index of 31.8% - the highest of all the texts analysed, thus demonstrating the deliberate inclusion of Wenglish features for the purposes of exemplification.

The Wenglish indices of the personal narratives analysed were without exception lower than for the formal performance material and also lower than some of the written, literary excerpts. The personal narrative recordings took place in the context of conversation, and though they very

definitely constituted performance, they were more 'natural', or put another way, less contrived than the formal performance material, which was deliberately scripted for performance purposes.

Linguistically speaking, my own personal narrative, *Badgers*, was very much in keeping with those by other narrators. It had a Wenglish Index of 4.4%, well within the range of 2.0% to 4.8% in respect of the Wenglish indices of recordings made with other narrators. *Badgers* was narrated spontaneously, with just a few notes in front of me as cues for structure. Linguistic content was not directly influenced by the analytical work undertaken on personal narratives.

Thematic Material

As discussed in Research Question 2, thematic analysis identified six clusters of core themes, recurrent over the range of texts analysed. These were Community, Personal Identity and Relationships, Social Attitudes, Everyday Life, Urban and Social Decline and Humour. The Category Everyday Life covers several important sub-themes: The World of Work, Politics, Religion, Sport, Arts and Culture, Education, Drinking and Health and Injury.

These themes were broadly replicated in the three pieces of creative work. (See notes to the analyses at Appendices 10.1, 10.2 and 10.3 for full details of the themes included in these texts.)

In the short story *Rip Van Winkle*, some themes relating to Community are included but it is the Personal Identity cluster that is given greater prominence. Several of the themes within the Everyday Life category are also included: World of Work, Sport, Education, Drinking and Health and Injury. *Rip Van Winkle* was written following the completion of all the analytical work and so benefited from full awareness of the significance of the main thematic clusters across the range of texts. The story required a contrast to be made between the characters Rip and Robert and so the Personal Identity themes were deliberately made prominent in order to achieve this (see analysis of this text in Part Three). Similarly, while some

of the sub-themes in the Everyday Life cluster would have been included in any case as a general feature of the narrative, during the editing phase, a reference to Sport was added (lines 14-15), paralleling a similar passing reference to rugby in Catrin Dafydd's *Random Deaths and Custard*, in which a rugby ball is thrown into Tellin's grave as a tribute, even though the novel otherwise has no connection to rugby. In *Rip Van Winkle*, references to the World of Work were also strengthened intentionally during editing in order to emphasise the contrast between the two characters.

The three *Wenglish Dialogues* were written at a fairly early stage of my research into Wenglish and, along with seven other short dialogues, were included in Part 2 of *Wenglish* (Lewis, R., 2008) as examples of Wenglish in action.

The drafting of these dialogues had the overall purpose of typifying Wenglish in use. This was achieved in two main ways: first, inclusion of themes of central concern to the community; and secondly expression of some of the typical values and beliefs held by people in the South Wales Valleys.

Compiling these short dialogues presented a good opportunity to practically 'road test' in creative work two related hypotheses, namely that themes expressed in the cultural output of a community will tend to express that community's core concerns, and also that language in use functions as a vehicle to construct personal identity and express values and beliefs.

Although research had not been completed at the time of writing *Wenglish Dialogues*, it was clear that themes relating to Community, Solidarity and Friendship, Social Attitudes, Everyday Life (notably the World of Work, Sport, Drinking and Health and Injury) were of significance, hence their deliberate inclusion in the dialogues. Subsequent analysis of texts confirmed all of these themes as belonging to the core clusters.

All three pieces of creative work deliberately incorporated and included themes of central importance to the South Wales Valleys community. This followed the general pattern established in detailed textual analysis, which also exemplifies Bronner's (1986: 19-22) concept that the cultural output of a particular community mirrors that community and expresses its shared values and beliefs. Such core themes are shared between the producers and consumers of this cultural output.

A much greater awareness of the core themes arose from undertaking the detailed analysis and so the analytical work had direct impact on the content of the creative work.

Discourse Analysis

Stage 2 of the research process (see Part 2, Section 1.3) entailed a detailed consideration of each selected excerpt in the light of each of the various discourse analytical methods listed on Analytical Template 2, and undertaking analysis of each excerpt according to the methods which are applicable to that text. A written note of the analysis of each excerpt was made in standard sequence and format.

While practical experience of discourse analytical approaches was useful as background to composing the creative work, some approaches were more useful than others (see Appendices, 10.1, 10.2 and 10.3). The most relevant in respect of new composition were aspects of Hymes' Ethnography of Speaking, Labov's narrative analysis and Fairclough's Critical Discourse Analysis.

In respect of all three pieces, Hymes' (1986:59-65) heuristic schema, using the mnemonic SPEAKING, was useful in providing an accessible overview of the orientation, essential features and structure of the texts. The most useful section, especially in respect of *Rip Van Winkle* and *Badgers*, was Hymes' Act Sequence, which shed light on the structure of the two pieces.

Labov's (2006: 219-226) for the analysis of narrative and its divisions into interrelated sections, was also useful in respect of *Rip Van Winkle* and

Badgers. For the most part these correspond to the divisions in Act Sequence according to Hymes' approach. Awareness of these ways of dividing and structuring narrative was particularly useful in the editing stage of *Rip Van Winkle*, where there was some conscious adjustment of the text to make the segments of Complicating Action more explicit and make lines 69-70 into a multi-purpose punch line combining Resolution, Evaluation and Coda (see notes to the analysis of this text at Appendix 10.1).

In the case of *Badgers*, I had an awareness of Labov's approach at the time of making the recording, though it was not consciously or specifically applied. However, subsequent analysis of the piece showed that it could be interpreted consistently in terms of Labov's structures.

As a personal narrative, *Badgers* lent itself very well to the Dolby Stahl's analytical method. However, this could only be applied after the narrative had been recorded and transcribed and so was not relevant to actually composing or performing the narrative.

A knowledge of Critical Discourse Analysis was also useful background to composing the three pieces of creative work. The concept of foregrounding aspects that are important to the characters and of selecting themes and modes of expression which demonstrate their character, values and beliefs, was a significant factor

In *Rip Van Winkle*, for example, the identity and outlook of the two characters, Rip and Robert, are contrasted. Robert has done an apprenticeship as an electrician and later takes up lucrative contract work in the Middle East. Rip, however, has not developed his career in the same way. He has stayed at home and, apart from sleeping, has only worked in his father's haulage business. Two different ideologies are thus given expression.

In *Wenglish Dialogues*, mutual co-operation features in *Gladys and Dilys*, while male solidarity features prominently in both *C'mon Ponty!* and *Tidy Job*. Rugby and building work are presented as male preserves.

Similarly, in *Gladys and Dilyls*, digging potatoes in the garden is seen a male job but Albert is indisposed. The inclusion of attitudes or ideologies of this sort is facilitated by an awareness of Critical Discourse Analysis. These features are more easily incorporated into literary work or scripted formal performance material as it is in the editing process that more detailed consideration can be given to such issues. Because personal narratives are generally oral and spontaneous, there is much less opportunity to edit and reflect.

Discourse analysis was useful in increasing my awareness issues around the structure and inner workings of new creative texts. Generally, experience of discourse analysis approaches was more use in respect of literary and formal performance material, as these usually involve a process of editing, in which discourse analytical concepts can be more consciously applied. Specific results from the discourse analysis of selected texts were not easily applicable to new creative work.

CONCLUSIONS, RESEARCH OUTPUTS AND HYPOTHESES

1. From analysis of linguistic content, a 'Wenglish index' was calculated for each text. The literary texts generally had lower indices than the formal performance texts. The personal narratives, though informal, all had lower indices than the formal performance material, suggesting that in this latter category, dialect features are consciously exaggerated.

2. A typology for texts and a Matrix of Appeal was worked out for each of the commercial texts (i.e. literary and formal performance material), informed by discussion with five authors and performers. According to set criteria, texts were allocated scores, reflecting their popularity of appeal on one axis and their geographical reach on the other, and the results plotted graphically. Texts in the top right quadrant were those with the greatest popular appeal and geographical reach, and thus greatest chance of commercial success.

This approach could be developed further into a model to predict the likely commercial success of a text or work. The role of intermediaries (e.g. publishers, broadcast networks etc.) in the interaction between producers and consumers merits further research.

3. Thematic analysis revealed recurrent clusters across the range of texts. These clusters were:

A Community (place names and locations; community, friendship and solidarity; nationalism, pro-Wales / pro-Wenglish territory and anti-English sentiment; outsiders; community deprecation; unacceptable behaviour)

B Personal Identity, Family and Relationships (personal identity; family; relationships and sex; self-deprecation)

C Social Attitudes (gender roles; social attitudes, social norms)

D Everyday Life (the world of work; politics; religion; sport; arts and culture; education; drinking; health and injury)

E Urban and Social Decline, Crime, Drugs

F Humour

The recurrence of these clusters across the range of texts suggests their centrality to the community and thus a close link between the texts and the community.

This recurrence of these thematic clusters also suggests that if different texts had been selected, results in terms of thematic clusters identified would have been broadly similar as, following Dundes (1978, 1980) and Bronner (1986), these clusters mirror the community in which the texts were produced and are (for the most part) consumed.

4. A 'toolkit' of analytical methods was developed making use of two analytical templates, one relating to Textual Analysis and one to Discourse Analysis. These templates provided a standard and structured approach to analysing the texts. This approach and combination of methods could be applied in other contexts.

5. Discourse analytical methods (using Analytical Template 2) generated rich interpretive material at the level of individual texts and made it possible to gain a multi-dimensional view of each text. However, these results were not easy to compare between texts.

6. In order to make a selection of texts for detailed analysis, it was necessary to compile a 'canon' or reference list of texts containing Wenglish (the most useful being the Short List). This by-product of the

research could be a useful as a resource for researchers. It could also be developed and expanded in further research.

7. The strongest links between the texts and community were their thematic and linguistic content. As cultural productions that belong to the community and are firmly located within it, there is scope to apply Wenglish narrative and performance material in community, regeneration and interpretive projects. Such initiatives can serve to foster community engagement and engender a stronger sense of community identity and pride. An example from the Tywi Valley is given.

8. Insights from analytical work on texts can help and guide new creative work. In the Practice-as-Research component of the study, insights from analysis assisted the ideational and editing phases of new creative work. In the former, concepts and ideas were brought into the range of consciousness and thus made available for use in the creative process while in the latter, awareness of linguistic and thematic content, and of approaches to discourse analysis, informed the conscious editing of new creative work in Wenglish.

ACKNOWLEDGEMENTS AND THANKS

I would like to thank my Directors of Study, Dr Lisa Lewis and Professor Mike Wilson, for all their help, guidance and encouragement throughout this study.

I would also like to thank all the narrators who so readily agreed to provide personal narratives for recording and analysis: Roger Pride, Chris Coleman, Angharad Penny Evans, Alyson Tippings, David Jandrell and my mother Jean Lewis. Also to the authors/performers with whom I had such stimulating and useful discussions about their work and Wenglish in general: Meic Stephens, Catrin Dafydd, David Jandrell, Don Llewellyn and John Edwards, the pioneer in this field, who first drew attention to the phenomenon of Wenglish and popularised the term in his *Talk Tidy* material, and for whose support and inspiration I am indebted.

My thanks also go to all my colleagues at Visit Wales who have supported and taken an interest in this study. Apart from Roger, Chris and Angharad who agreed to be narrators, I would specially like to thank Jonathan Jones and Steve Webb for their interest and encouragement all along.

Thanks also to my family, particularly my wife, Sara, who has had to put up patiently with the hours of study that have gone into this project over four years, and to my children Steffan, Thomas and Sophie. I would also like to give special thanks to my mother, Jean Lewis, who acted as narrator and was one of the inspirations of this project.

I would like to express my sincere thanks to Heather Eason, not only for her interest and encouragement all along but also for her readily given practical help and patience in formatting the text and producing the tables and charts.

Thanks also to all who have helped and encouraged in various ways and taken an interest in this project, at the University of Glamorgan and elsewhere, especially Professors Stephen Lacey, John Beynon, Christopher Meredith and Hamish Fyfe, Dr David Barlow, Allison Andrews and Sarah Pace.

NOTES

(1) With the exception of the geographically separate, Pembrokeshire section of the coalfield.

(2) Figures quoted in this section are derived from Census 2001, Report on the Welsh Language, London: Office for National Statistics, pp.49-5, and refer to persons aged 3 or more.

Although the precise boundaries are arbitrary, I have taken the Wenglish Core Area to include:

Western Area

Carmarthenshire: the following wards: Kidwelly, Pembrey and Burry Port Town, Trimsaran, Llangyndeyrn, Llanddarog, Pontyberem, Gorslas, Llannon, Llanelli Rural, Llanelli, Llandybie, Llanedi, Llangennech, Ammanford, Betws, Cwmamman, Quarter Bach

Swansea: all of the Unitary Authority area except the following wards: Llangennith, Llanmadoc and Cheriton, Rhosili, Port Eynon, Penrice, Reynoldston, Llanthidian Lower, Ilston, Pennard, Bishopston, Mumbles, Dunvant, Killay, Upper Killay, Sketty

Neath Port Talbot: the whole of the Unitary Authority area

Powys: the wards of Ystradgynlais and Tawe Uchaf

The Far Western section of the Western Core area comprises:

Carmarthenshire: all of the wards listed above

Swansea: the wards of Gowerton, Llchwyr, Gorseinon, Penllergaer, Grovesend, Pontlliw, Pontardulais, Mawr, Llangyfelach and Clydach

Neath Port Talbot: the wards of Gwaun-Cae-Gurwen, Cwmllynfell, Ystalyfera, Pontardawe and Cilybebyll

Powys: the wards of Ystradgynlais and Tawe Uchaf

Central Area

The whole of the following Unitary Authority areas: Bridgend, Rhondda Cynon Taf, Merthyr Tydfil, Caerphilly

Eastern Area

The whole of the following Unitary Authority areas: Blaenau Gwent, Torfaen

Monmouthshire: the electoral divisions of Abergavenny (Lansdown, Priory, Grofield, Castle, Cantref); also Croesonnen, Llanelly Hill, Llanfoist

Fawr, Llawenarth Ultra, Cantref, Mardy, Crucorney, Llanover and Goetre Fawr.

(3) See Appendices 1.8 and 1.9 for area of birth details, decade by decade 1851-1911, in respect of the population of Glamorgan and Monmouthshire. The significance of the Welsh counties, Gloucestershire, Somerset and to a lesser extent Ireland is evident, indicating substantial in-migration from these areas.

(4) See Lewis, R. (2008: 230-295) for a structured overview of the grammar of Wenglish, and Lewis, R. (2008: 46-229) for an alphabetical glossary of Wenglish words and expressions.

(5) Hansard, House of Commons, 1846, v.84, c.848, in *Education in Wales: Addysg yng Nghymru 1847-1947* (bilingual publication, Department of Education and Science, Pamphlet No. 2, London: HMSO 1948, p.5.

(6) Digest of Historical Welsh Statistics 1974 to 1996 (published 1998), p.90

(7) *ibid.* pp.142-3

(8) for example by Travelodge and the Aziz Corporation in 2008

(9) Blackwood born and bred Ceri Fuller was selected by the company Buy As You View, after customer research revealed Welsh accents are considered 'calm, reassuring and professional'.

(10) Research undertaken for Combined Insurance in 2007 suggested that 44% of Welsh parents discouraged their children to speak with a local accent as they fear it will go against them in later life, leading them to lower-paid jobs and assumptions of lower intelligence levels. The research was undertaken by FD Consumer Dynamics and involved a UK representative sample of 2,300 adults who were asked whether they would encourage their children to speak with their region's local accent and what impact they thought this would have on their child's future.

(11) In Steffan Rhys' report on this research in *The Western Mail* of 13 December 2007, David Crystal, honorary professor of linguistics at Bangor University, was quoted as saying,

I can imagine a few people might be worried about this but not to this extent. It would be a sad comment if it were true. It used to be the case that the Welsh accent was looked down upon but the Welsh accent is now in prestigious places, like Huw Edwards on the 10 O'clock News.

Views are not as antagonistic as they were towards the Welsh accent though it still has a long way to go to catch up with the Scottish.

Much of the past prejudice was based on fictional characters like Hi-De-Hi's Gladys Pugh, who was taken as a literal representation of the Welsh accent, rather than an exaggerated version. It's a trend that has slowly eroded but goes right back to the medieval ages when there was an association of regional accents with the provinces, who were uneducated and therefore perceived as unintelligent.

That has been eroded but it still continues to an extent, and it only takes a few Welsh accents in the media for everyone to generalise. That's what may worry some people.

It was a big step forward for the BBC to allow Huw Edwards to front the news. As recently as 1980, the BBC wasn't allowing any regional accents among its presenters but that changed with the growth of local radio, to which everybody began turning, forcing the BBC to rethink.

I'm amazed by this research and, quite frankly, I don't believe it.

(12) All population figures in this section refer to persons aged 3 or more. These statistics are derived from Census 2001, Report on the Welsh Language, London: Office for National Statistics. See also Note (2) for precise definition of the sub-areas.

(13) Quarter Bach (75%), Pontyberem (74%), Llannon (71%), Gorslas (71%), Cwmamman (68%), Cwmllynfell (68%), Gwaun-Cae-Gurwen (68%)

(14) A fuller listing of the 'canon' of Wenglish literature is given at the beginning of Part Two of this study

(15) Ethnologue reports for Luxembourgish and Maltese

http://www.ethnologue.com/show_language.asp?code=ltz (accessed 6 November 2010)

http://www.ethnologue.com/show_language.asp?code=mlt (accessed 6 November 2010)

(16) Full details of the Treaty may be found on the Council of Europe's website

<http://conventions.coe.int/treaty/Commun/QueVoulezVous.asp?NT=148&CL=ENG> (accessed 6 November 2010)

(17) information on the British-Irish Council's work on Indigenous minority and lesser used languages may be found on the Jersey government website

<http://www.gov.je/BritishIrishCouncil/Work/Pages/Language.aspx>
(accessed 6 November 2010)

(18) MGT is essentially a controlled method of presenting recorded audio material to respondents. It was framed as a method to overcome problems of potential bias in direct, interviewer questionnaire-type approaches. Respondents are required to provide evaluative responses (normally in writing using a simple questionnaire or proforma) on what they have heard, touching on linguistic features of the recordings and factors such as their opinion of the speakers. In the recordings played to listeners, speakers who can speak more than one variety (e.g. Welsh English and Received Pronunciation) may read a neutral passage twice, once in each variety, but with other voices intervening, so that listeners believe they are hearing a series of different voices. Listeners are then asked to make evaluative judgements of what they have heard, using various ratings scales. The ratings can then be mathematically averaged, and in some studies combined in cluster analyses, in order to reveal the relationships between the variables under investigation.

(19) From Shakespeare's *As you like it*.....

(20) The narrators were Jean Lewis, Angharad Penny Evans, Roger Pride, Chris Coleman, David Jandrell and Alyson Tippings

(21) Treorchy (2 - lines 18 and 41)

Glyn Neath (2, - lines 19 and 50)

Aberdare (line 52)

Stradey Park (6 - lines 83, 104, 114, 118, 128 and 149)

Llanelli (4 - lines 84, 136, 142 and 153)

Llandeilo (line 99)

Valleys (line 106)

Felinfoel (line 119)

Additionally, there is mention of one location in North Wales, Ruthin (line 161), where the National Eisteddfod was held.

(22)

<http://www.maxboyce.co.uk/pagedisplay.asp?siteid=max&Category=2&PageID=104> (accessed 14 November 2010)

(23) <http://www.bristol.ac.uk/parip/introduction.htm> (accessed 5 December 2010)

(24) <http://www.walesonline.co.uk/news/wales-news/2008/06/10/come-on-butt-it-s-time-for-a-cwtch-while-we-read-about-wenglish-91466-21046892/> (accessed 9 November 2010)

BIBLIOGRAPHY

- Arnold, M. (1908 edition), *Reports on Elementary Schools, 1851-1882*, London.
- Austin, J.L. (1962) *How to do things with words*. Oxford: Clarendon Press.
- Barber, C. (2007) *In the footsteps of Alexander Cordell*. Abergavenny: Bloreng Books.
- Bateson, G. (1972). *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Chicago: University of Chicago Press.
- Bauman, R. (1977) *Verbal Art as Performance*. Prospect Heights, Ill.: Waveland Press.
- Bauman, R. (1992) Performance. In Richard Bauman (ed.) *Folklore, Cultural Performance and Popular Entertainments*. Oxford: Oxford University Press, pp. 41-49.
- Bauman, R. (1986) *Story, performance, and event: Contextual Studies in oral narrative*. Cambridge: Cambridge University Press.
- Bell, A. (1984) Language style as audience design. *Language in Society* 13:145-204.
- Bourhis, R.Y. (1977) *Language and social evaluation in Wales*, PhD thesis, University of Bristol.
- Bronner, S.J. (1986) *Grasping Things: Folk Material Culture and Mass Society in America*. Lexington: University Press of Kentucky
- Bruner, J.S. (1990) *Acts of Meaning*. Cambridge, MA: Harvard University Press
- Burke, K. (1945) *A Grammar of Motives*.
- Candlin, C.N. (1997) General editor's preface, in B.-L.Gunnarson, P.Linell and B. Nordberg (eds.) *The Construction of Professional Discourse*. London: Longman x-xiv.
- Carlson, M. (1996) *Performance: A Critical Introduction*. London: Routledge.

- Chapman, A.J., Smith, J.R. and Foot, H.C. (1977) Language, humour and intergroup relations, in Giles, H. (ed.) *Language, Ethnicity and Intergroup Relations*, London: Academic Press.
- Chomsky, N. (1965) *Aspects of the Theory of Syntax*. Cambridge, MA: MIT Press.
- Connolly, J.H. (1990) Port Talbot English in (ed.) Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters. Based on Connolly, J.H. (1981) On the segmental phonology of a south Welsh accent of English. *Journal of the International Phonetic Association*, 11: 51-61.
- Collins, B and Mees, I.M. (1990), The Phonetics of Cardiff English in ed.) Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters.
- Coupland, N. (1988) *Dialect in Use: Sociolinguistic Variation in Cardiff English*. Cardiff: University of Wales Press.
- Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters.
- Coupland, N. (2007) *Style: Language variation and identity*. Cambridge: Cambridge University Press.
- Crystal, D. (1995) *The Cambridge Encyclopaedia of the English Language*, Cambridge: Cambridge University Press.
- De Saussure, F. (1916) *Cours de linguistique générale*. Paris, Payot [*Course in general linguistics* (translated by Wade Baskin), New York: Philosophical Library, 1958.]
- Dundes, A. (1978) *Essays in Folkloristics*. Meerut: Folklore Institute.
- Dundes, A. (1980) *Interpreting Folklore*. Bloomington: Indiana University Press.
- Edwards, J. (2003a) *Talk Tidy: The Art of Speaking Wenglish*. Creigiau: Tidyprint Publications. (First published in 1985, Cowbridge: Brown Books.)
- Edwards, J. (2003b) *More Talk Tidy*. Creigiau: Tidyprint Publications. (First published in 1986, Cowbridge: Brown Books.)

- Evans, C. (1993) *The Labyrinth of Flames: Work and Social Conflict in early industrial Merthyr Tydfil*. Cardiff: University of Wales Press.
- Fairclough, N. (1992) 'Introduction' in N.Fairclough (ed.) *Critical Language Awareness*. London: Longman.
- Fairclough, N. (1995) *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.
- Garrett, P., Coupland, N. and Williams, A. (2003) *Investigating Language Attitudes: Social Meanings of Dialect, Ethnicity and Performance*. Cardiff: University of Wales Press.
- Gee, J.P. (1999) *An Introduction to discourse analysis: Theory and Method*. London: Routledge
- Giles, H. (1970) Evaluative reactions to accents, *Educational Review*, 22: 211-27.
- Giles, H. (1971) Patterns of evaluation in reactions to RP, South Welsh and Somerset accented speech. *British Journal of Social and Clinical Psychology*, 10: 280-81.
- Giles, H. (1972) The effect of stimulus mildness-broadness in the evaluation of accents. *Language and Speech*, 15: 262-6.
- Giles, H. (1984) The dynamics of speech accommodation. *International Journal of the Sociology of Language*, 46.
- Giles, H. (1990) Social Meanings of Welsh English in (ed.) Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters.
- Giles, H., Coupland, J. and Coupland, N. (1991) *Contexts of Accommodation*. Cambridge: Cambridge University Press.
- Giles, H. and Powesland, P.F. (1975) *Speech Style and Social Evaluation*. London: Academic Press.
- Goffman, E. (1971) *The Presentation of Self in Everyday Life*. Harmondsworth: Penguin. (First published New York: Doubleday, 1959)
- Goffman, E. (1986) *Frame Analysis*. Boston: Northeastern University Press. (First published New York: Harper and Row, 1974)

- Grice, H.P. (1975) Logic and conversation, *ibid.* Reprinted in *Studies in the Way of Words*, ed. H. P. Grice, pp. 22–40. Cambridge, MA: Harvard University Press (1989)
- Gumperz, J.J. and Hymes, D. (1964) The Ethnography of Communication in *American Anthropologist*, 66,6, pt. II
- Gumperz, J.J. and Hymes, D. (1986) *Directions in Sociolinguistics: The Ethnography of Communication*. Oxford: Blackwell.
- Gumperz, J.J. (1992). Contextualization & understanding. In Duranti (ed.). *Rethinking context*. Cambridge: Cambridge University Press.
- Hefin, J. (ed.) (2007) *Grand Slam: Behind the scenes of the classic film*. Talybont: Y Lolfa.
- Hughes, A., Trudgill, P and Watt, D. (2005) *English Accents and Dialects* (4th. Edition). London: Hodder.
- Hymes, D. (1962) The Ethnography of Speaking. In T. Gladwin and W.C. Sturtevant (eds.) *Anthropology and Human Behavior*. Washington: Anthropological Society of Washington, pp.15-53.
- Hymes, D. (1975) Breakthrough into Performance in Ben-Amos, D. and Goldstein, K.S. (eds.) (1975) *Folklore: Performance and Communication*. The Hague: Mouton.
- Hymes, D. (1986) Models of the Interaction of Language and Social Life. In (eds.) Gumperz, J.J., and Hymes, D. (1986) *Directions in Sociolinguistics: The Ethnography of Communication*. Oxford: Blackwell. (First published in 1972, New York: Holt, Rinehart and Winston)
- Hymes, D. (1996) *Ethnography, Linguistics, Narrative Inequality: Toward an Understanding of Voice*. London: Taylor and Francis.
- Jaworski, A. and Coupland, N. (2006) *The Discourse Reader*. Abingdon: Routledge.
- John, A.H. (1950) *The Industrial Development of South Wales 1750-1850*. Cardiff, University of Wales Press.
- Keen, R. (1982) *Coalface*. Cardiff: National Museum of Wales.
- Koberg, D and Bagnall, J (1981) *The All New Universal Traveler: A Soft-Systems Guide To Creativity, Problem-Solving, And The*

- Process Of Reaching Goals*. Los Altos, CA: William Kaufmann, Inc.
- Labov, W. (1972) *Language in the Inner City: Studies in the Black English Vernacular*. Oxford: Basil Blackwell.
- Labov, W. (2006) *The Social Stratification of English in New York City*. Cambridge: Cambridge University Press
- Le Page, R.B. and Tabouret-Keller, A. (1985) *Acts of identity: Creole-based approaches to language and ethnicity*. Cambridge: Cambridge University Press.
- Lewis, C.W. (1975) The Welsh Language, in (ed.) Hopkins, K.S. (1975), *Rhondda Past and Present*. Rhondda: Rhondda Borough Council.
- Lewis, E.D. (1975) The Coal Industry, in (ed.) Hopkins, K.S. (1975) *Rhondda Past and Present*. Rhondda: Rhondda Borough Council.
- Lewis, H.G. (1925) *Early British railways: a short history of their origin and development, 1801-44*.
- Lewis, H.G. (1936) *The railway mania and its aftermath, 1835-1842*.
- Lewis, J. Windsor (1990) Syntax and Lexis in Glamorgan English in ed. Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters.
- Lewis, R. (2008) *Wenglish: The Dialect of the South Wales Valleys*. Talybont, Y Lolfa.
- Malkin, B.H. (1807) *The Scenery, Antiquities, and Biography, of South Wales from Materials collected during two excursions in the year 1803* (2 vols.). London.
- Mees, I.M. (1983) *The speech of Cardiff schoolchildren: a real time study*. Doctoral dissertation, University of Leiden.
- Minchinton, W.E (1969) in (ed.) Minchinton, W.E. (1969) *Industrial South Wales 1750-1914: Essays in Welsh Economic History*. London: Frank Cass.
- Osborn, A (1953) *Applied Imagination*. New York: Charles Scribner.
- Parry, D. (1977, 1979) *The Survey of Anglo-Welsh Dialects*. Swansea: University College.

Parry-Jones,D. (1974) Some Thoughts and Notes on the English of South Wales, in *National Library of Wales Journal* 1974, Winter. Volume XVIII/4.

Penhallurick, R. (1991) *The Anglo-Welsh Dialects of North Wales: A Survey of Conservative Rural Sopken English in the Counties of Gwynedd and Clwyd*. Frankfurt am Main: Peter Lang.

Penhallurick, R. (1994) *Gowerland and its language: A history of the English speech of the Gower Peninsula, South Wales*. Frankfurt am Main: Peter Lang.

Penhallurick, R. (2003) *Studying the English Language*. Basingstoke: Palgrave.

Pisek,P.E. (1996) *Working Paper: Models for the Creative Process* (see Web Resources)

Pisek, P.E. (1997) *Creativity, Innovation and Quality*. Chicago: Irwin Professional Publishing

Pollins, H. (1971) *Britain's Railways – An Industrial History*. Newton Abbot: David and Charles.

Rees, R. (2000) *King Copper – South Wales and the Copper Trade 1584-1895*. Cardiff: University of Wales Press.

Rosewarne, W. (1984) Estuary English in *Times Educational Supplement*.

Rossman, J. (1931) *The Psychology of the Inventor*. Washington DC: Inventor's Publishing.

Sacks, H., Schegloff, E. A., & Jefferson, G. (1974). A simplest systematics for the organization of turn-taking for conversation. *Language*, 50, 696-735.

Searle, J. (1969) *Speech acts: An essay in the philosophy of language*. Cambridge: Cambridge University Press

Sperber, B. and Wilson, D. (1995) *Relevance: Communication and Cognition*. Oxford: Blackwell.

Stahl, S.K.Dolby (1989) *Literary Folkloristics and the Personal Narrative*. Bloomington: Indiana University Press.

Stephens, M. (compiler and editor) (1986) *The Oxford Companion to the Literature of Wales*. Oxford: Oxford University Press

Taylor, D.M. and Giles, H. (1979) At the crossroads of research into language and ethnic relations. In H.Giles and B. Saint-Jacques (eds.) *Language and Ethnic Relations*. Oxford: Pergamon.

Temple, R.A.M. (1994) Great Expectations? Hopes and fears about the implications of political developments in Western Europe for the future of France's regional languages in (eds.) Parry, M.M., Davies, W.V. and Temple, R.A.M. (1994) *The Changing Voices of Europe*. Cardiff: University of Wales Press.

Tench, P. (1990) The Pronunciation of English in Abercrave in (ed.) Coupland, N. (1990) *English in Wales: Diversity, Conflict and Change*. Clevedon: Multilingual Matters.

Thomas, B. (1969) The Migration of Labour into the Glamorganshire Coalfield, 1861-1911, in (ed.) Minchinton, W.E. (1969) *Industrial South Wales 1750-1914: Essays in Welsh Economic History*. London: Frank Cass.

Wallas, G (1926) *The Art of Thought*. New York: Harcourt Brace.

Walters, J.R.A. (1999) *A study of the segmental and suprasegmental phonology of Rhondda Valleys English*. PhD thesis, University of Glamorgan.

Wood, J.G. (1813) *The Principal Rivers of Wales* (2 parts). London.

Wood, L.A. and Kroger, R.O. (2000) *Doing Discourse Analysis: Methods for studying action in talk and text*. Thousand Oaks, Calif.: Sage Publications

Worsley, P. (1977) *Introducing Sociology*. Harmondsworth: Penguin.

Web Resources

<http://www.academi.org/list-of-writers/> (accessed 23 August 2009)

<http://britannia.com/wales/whist24.html> (accessed 23 August 2009)

<http://www.famouswelsh.com/Welsh-Writers/index.php> (accessed 23 August 2009)

<http://www.bbc.co.uk/wales/arts/> (accessed 23 August 2009)

<http://www.libraryofwales.org/english/index.asp> (accessed 23 August 2009)

<http://www.bbc.co.uk/voices/> (accessed 23 August 2009)

<http://www.bbc.co.uk/wales/radiowales/> (accessed 23 August 2009)

<http://www.bbc.co.uk/wales/southeast/sites/voices/pages/orators.shtml> (accessed 23 August 2009)

<http://www.thetradecentrewales.co.uk/> (accessed 23 August 2009)

<http://www.youtube.com/TCWales> (accessed 23 August 2009)

http://www.youtube.com/view_play_list?p=78BE30C70EF85A5D (accessed 23 August 2009)

http://www.youtube.com/view_play_list?p=8796CD7CF298BA0A (accessed 23 August 2009)

<http://www.racheltrezise.co.uk/about-rachel/index.shtml> (accessed 3 October 2009)

<http://www.roynoble.co.uk/> (accessed 6 December 2009)

<http://www.terrnorm.ic24.net/roy%20noble.htm> (accessed 6 December 2009)

<http://profile.glam.ac.uk/awards/honorary/> (accessed 6 December 2009)

http://en.wikipedia.org/wiki/Roy_Noble (accessed 6 December 2009)

<http://www.bbc.co.uk/wales/music/sites/max-boyce/pages/biography.shtml> (accessed 19 December 2009)

<http://www.maxboyce.co.uk/pagedisplay.asp?siteid=max&Category=2&PageID=104> (accessed 19 December 2009)

http://en.wikipedia.org/wiki/Max_Boyce (accessed 19 December 2009)

<http://www.directedcreativity.com/pages/WPModels.html>

Plsek, P.E. (1996) Working Paper: *Models for the Creative Process* (accessed 28 September 2010)

BIBLIOGRAPHICAL LIST OF LITERARY TEXTS IN RESEARCH QUESTION 1

- Bevan, Alun Wyn (2005) *Stradey Stories*. Llandysul: Gomer
- Bevan, Alun Wyn (2007) *St Helen's Stories*. Llandysul: Gomer
- Cordell, Alexander (1959) *Rape of the Fair Country*. London: Victor Gollancz
- Dafydd, Catrin (2007) *Random Deaths and Custard*. Llandysul: Gomer
- Davies, Lewis (1993) *Work, Sex and Rugby*. Cardigan: Parthian
- Evans, Caradoc (first published 1915: 1987 edition) *My People*. Bridgend: Seren Books
- Gower, Iris (1983) *Copper Kingdom*. London: Century
- Gower, Iris (2005) *The Other Woman*. London: Corgi
- Gower, Iris (2006) *Act of Love*. London: Corgi
- Jandrell, David (2004) *Welsh Valleys Humour*. Talybont: Y Lolfa
- Jenkins, Mike (1994) *Graffiti Narratives*. Aberystwyth: Planet
- Jenkins, Mike (2001) *Coulda bin Summin*. Aberystwyth: Planet
- Jenkins, Mike (2008) *The Fugitive Three*. Blaenau Ffestiniog: Cinnamon Press
- Jones, Glyn (1965) *The Island of Apples*. London: J.M. Dent
- Jones, Jack (1934) *Rhondda Roundabout*. London: Faber and Faber
- Jones, Jack (1935) *Black Parade*. London: Faber and Faber
- Jones, Lewis (first published 1937: 2006 edition) *Cwmardy*. Cardigan: Parthian (in Library of Wales series)
- Jones, Lewis (first published in 1939: 2006 edition) *We Live*. Cardigan: Parthian (in Library of Wales series)

- Llewellyn, Don (2009) *The Kissing Gate*. Llandybie, Dinefwr Publishers
- Llewellyn, Richard (first published 1939: 1977 edition, 1983 reprint) *How Green was my Valley*. London: New English Library
- Meredith, Christopher (1988) *Shifts*. Bridgend: Seren
- Meredith, Christopher (1998) *Sidereal Time*. Bridgend: Seren
- Needs, Chris (2007) *Like it is*. Talybont: Y Lolfa
- Needs, Chris (2008) *The Jenkins's's's's*. Talybont: Y Lolfa
- Osborne, Alan (1998) *Merthyr Trilogy*. Cardiigan: Parthian
- Richards, Alun (1973) *Dai Country*. London: Joseph
- Richards, Alun (1979) *The Former Miss Merthyr Tydfil and Other Stories*. Harmondsworth: Penguin
- Stephens, Meic (2008) *Yeah Dai Dando*. Blaenau Ffestiniog: Cinnamon Press
- Thomas, Dylan (2000) *The Dylan Thomas Omnibus*. London: Phoenix Press. 'Under Milk Wood' is at pp. 325-386; 'The Outing' ('A Story') at pp.279-286.
- Trezise, Rachel (2000) *In and out of the goldfish bowl*. Cardigan: Parthian
- Trezise, Rachel (2005) *Fresh Apples*. Cardigan, Parthian
- Vickery, Frank (1987) *A Night on the Tiles*. London: Samuel French
- Vickery, Frank (1989) *Family Planning*. London: Samuel French
- Vickery, Frank (1995) *A Kiss on the Bottom*. London: Samuel French
- Vickery, Frank (1995) *Loose Ends*. London: Samuel French
- Watkins, Vernon (1947) *Ballad of the Mari Lwyd and other poems*. London: Faber and Faber
- Webb, Harri (2000) *Looking up England's Arsehole*. Talybont: Y Lolfa

Williams, Raymond (1960) *Border Country*. London: Chatto and Windus

BIBLIOGRAPHICAL LIST OF TEXTS SELECTED FOR ANALYSIS

Literary Excerpts

Cordell, Alexander (1998) *Rape of the Fair Country*. Abergavenny: Brengel Books. Chapter 14, (pp.167-180)

(First published in 1959 by Victor Gollancz)

Dafydd, Catrin (2007) *Random Deaths and Custard*. Llandysul: Gomer. Chapter 13 (pp.134-143)

Davies, Lewis (1993) *Work, Sex and Rugby*. Cardigan: Parthian. Excerpt of the chapter 'Thursday', p.49, line 30 to p.56, line 7, in 2004 reprint.

Llewellyn, Don (2009) *The Kissing Gate*. Llandybie, Dinefwr Publishers. Excerpt A from Chapter 7, page 81, line 9 to p.83, line 28, and Excerpt B from Chapter 16, p.175, line 1 to p.178, line 8

Stephens, Meic (2008) *Yeah Dai Dando*. Blaenau Ffestiniog: Cinnamon Press. Excerpt A - Chapter 3 (Thursday), p.38, line 4 to p.40, line 20 and Excerpt B - Chapter 5 (Saturday), p.78, line 22 to p.79, line 17

Treize, Rachel (2005) 'The Joneses' from *Fresh Apples*. Cardigan, Parthian. pp.41-48 in 2006 edition

Williams, Raymond (2006) *Border Country*. Cardigan: Parthian (in Library of Wales series). Part One, Chapter 4, Section 1, p.103, line 11, to end of section 1 at p.115, line 13

(First published 1960 by Chatto and Windus)

Formal Performance Excerpts

Boyce, Max: 9 -3: Track 1 from Max Boyce Live at Treorchy, EMI, 1974. (from 1995 Audio CD version).

Davies, Ryan: Excerpt of Side One of *Ryan at the Rank* (following the opening medley of songs), Black Mountain Records 1975 (recording on original vinyl disk)

Edwards, John: Excerpts: A – ‘Blod and Annie’, Track 12 from spoken word CD *The Best of Wenglish (Volume 1)*, Black Mountain Records 2000, and Excerpt B - ‘Red Riding Hood’, Track 7 from spoken word CD *Wenglish Revised*, Black Mountain Records, 2002.

Noble, Roy: ‘Road to Reminiscences’, Track 1 from *Letter from Aberdare, Volume 1*, MPH Records, 2003.

Grand Slam 1978 film directed by John Hefin. Chapter 2 ‘On the Bus’ from 2006 BBC/Duke Video DVD version.

Twin Town 1997 film, directed by Kevin Allen. Scene 15 ‘German Sausages’ from 2006 Universal Studios UK DVD version.

Personal Narratives

Coleman, Chris: *The Rat, the Explosion and the Execution* (recorded at Brunel House, Cardiff on 18 February 2010)

Jandrell, David: *How I started writing* and *ZZ Top* (recorded at the narrator’s home, Cwmcarn on 1 February 2010)

Lewis, Jean: *The Urdd dancing group in school, College, starting teaching and getting married*, and *Needles and Pins* (recorded at the narrator’s home, Clydach on 6 February 2010)

Penny Evans, Angharad: *The Hen Do* (recorded at Brunel House, Cardiff on 9 February 2010)

Pride, Roger: *Richie and the Swan* (recorded at the Mochyn Du, Cardiff on 2 February 2010)

Tippings, Alyson: *Growing up in Trefil* (recorded at Brunel House, Cardiff on 9 February 2010)

APPENDICES TO:
WENGLISH, THE DIALECT OF THE
SOUTH WALES VALLEYS, AS A MEDIUM FOR
NARRATIVE AND PERFORMANCE

ROBERT MICHAEL LEWIS

**A submission presented in partial fulfilment of the
requirements of the University of Glamorgan/Prifysgol
Morgannwg for the degree of Doctor of Philosophy**

December 2010

Index to Appendices

Appendix 1 provides statistical evidence of the growth both of industrial output (Appendices 1.1 and 1.4) and of population during the period of rapid industrial expansion in the nineteenth century (Appendices 1.2 and 1.3). Statistics covering the origins of in-migration into South Wales during this period are also included (Appendices 1.5 to 1.9), along with statistics relating to changes in linguistic ability vis-à-vis English and Welsh (Appendices 1.10 to 1.12).

Appendix 1.1 Output of Iron in South Wales, 1788-1848, in tons	4
Appendix 1.2: Population of Glamorganshire and Monmouthshire 1801-1851	4
Appendix 1.3: Population of Merthyr Tydfil: (Merthyr Tudful AP/CP).....	4
Appendix 1.4: Output and Export of Coal in South Wales, 1869-1910, in millions of tons.....	5
Appendix 1.5: Composition of population of Glamorgan by Place of Birth, 1851-1911	5
Appendix 1.6: Composition of population of Monmouthshire by Place of Birth, 1861-1911	6
Appendix 1.7: Net migration into Glamorganshire, by area of birth by decade	7
Appendix 1.7 contd. Net migration into Glamorganshire, by area of birth by decade.....	8
Appendix 1.8: Population of Glamorganshire: Area of Birth by Decade	9
Appendix 1.9 Population of Monmouthshire: Area of Birth by Decade	11
Appendix 1.10 Census returns for ability in Welsh and English: Glamorganshire and Monmouthshire	13
Appendix 1.11: Ability in Welsh and English: Population of Glamorganshire, by Decade	16
Appendix 1.12: Ability in Welsh and English: Population of Monmouthshire, by Decade.....	17

Appendix 2 relates to linguistic issues and provides a reference chart of the main phonological features of Wenglish, using phonetic symbols (Appendix 2.1), and also a quick reference list of the main grammatical differences between Wenglish and Standard English (Appendix 2.2).

Appendix 2.1 Main features of segmental and suprasegmental phonology of Wenglish ...	18
Appendix 2.2: Some grammatical differences between Wenglish and Standard English....	22

Appendix 3 provides details of the two Analytical Templates used to analyse the texts in a sequenced and structured way, and also the notes from a typical analysis undertaken using the Templates.

Appendix 3.1: Analytical Template 1	24
Appendix 3.2: Analytical Template 2	26
Appendix 3.3: Notes of Analysis of 'On the Bus': Chapter Two from <i>Grand Slam</i>	31

Appendix 4 represents the summary grids compiled to provide handy reference to the linguistic and thematic content of the texts following analysis (Appendices 4.1 and 4.3), and the Discourse Analytical methods that were applicable to each of the texts (Appendices 4.2 and 4.4). These grids were useful in interpreting the results and marshalling the data for presentation in Research Questions 2 and 3.

Appendix 4:1 Textual Analysis Summary – Literary and Formal Performance texts	50
Appendix 4.2 Discourse Analysis Summary – Literary and Formal Performance texts.....	56
Appendix 4:3 Textual Analysis Summary – Personal Narratives.....	67

Appendix 4:4 Discourse Analysis Summary – Personal Narratives	73
---	----

Appendix 5 charts the selection process in respect of texts for analysis, starting with the Long List (Appendix 5.1) and narrowing down at each stage to reach the Final Selection of texts (Appendix 5.4)

Appendix 5.1: ‘Long List’ of texts	84
Appendix 5.2: Short List of Texts	126
Appendix 5.3: Select List of Texts	141
Appendix 5.4: Final Selection of Texts for Analysis.....	150

Appendix 6 provides background material on the final selection of texts for analysis, the authors and performers.

Appendix 6: Introduction to final selection of texts for analysis and their authors/performers	154
--	-----

Appendix 7 relates to the Wenglish index (see Research Question 1), providing a list of the number of non-standard uses against the total number of words in each text (Appendix 7.1) and a graphic representation of the indices by text type (Appendix 7.2)

Appendix 7.1: Wenglish Index	186
Appendix 7.2: Wenglish Index as %	187

Appendix 8 covers the Matrix of Appeal for texts (see Research Question 1), represented graphically (Appendix 8.1) and a graphic representation of the product of scores by text type (Appendix 8.2)

Appendix 8.1: Matrix of Appeal	188
Appendix 8.2: Product of scores for Popularity of Appeal and Reach, in ascending order	189

Appendix 9 provides details of the briefing note sent to narrators who agreed to record personal narratives for the purposes of analysis, together with an consent form (Appendix 9.1) and a Discussion Guide for interviews with authors and performers (Appendix 9.2).

Appendix 9.1: Briefing Note for Narrators	190
Appendix 9.2: Discussion Guide for Interviews with Authors and Performers	196

Appendix 10 covers the notes taken following the analysis of the three pieces of creative work undertaken as Practice-as-Research. The method of analysis was that used in respect of all the other texts, namely a sequenced and structured approach using Analytical Templates 1 and 2.

Appendix 10.1 Notes from the Detailed Analysis of <i>Rip Van Winkle</i>	199
Appendix 10.2: Notes from the Detailed Analysis of <i>Wenglish Dialogues</i>	212
Appendix 10.3: Notes from the Detailed Analysis of <i>Badgers</i>	226

.

Appendix 1.1 Output of Iron in South Wales, 1788-1848, in tons

Source: A.H. John (1950:192) *The Industrial Development of South Wales 1740-1850* Cardiff, University of Wales Press

Year	Tons
1788	12,500
1796	34,000
1805	78,000
1823	182,325
1830	277,643
1838	503,000
1848	631,280

Appendix 1.2: Population of Glamorganshire and Monmouthshire 1801-1851

Source: Census, Office for National Statistics

Year	Glamorganshire	Monmouthshire
1801	71,525	45,582
1811	85,067	62,127
1821	101,737	71,833
1831	126,612	98,130
1841	171,188	133,355
1851	231,849	157,418

Appendix 1.3: Population of Merthyr Tydfil: (Merthyr Tudful AP/CP)

Source Census, Office for National Statistics

Year	Population
1801	7,705
1811	11,104
1821	17,404
1831	22,083
1841	34,977
1851	46,378

Appendix 1.4: Output and Export of Coal in South Wales, 1869-1910, in millions of tons

Source: Graph in Lewis, E.D., The Coal Industry, in (ed.) Hopkins, K.S. (1975), Rhondda, Rhondda Borough Council: Rhondda Past and Present, p.34

Year	South Wales Output	Exports via Cardiff, Barry and Penarth	Rhondda Output
1869	11	3	1.5
1874	14	3	2
1879	17.5	5	3
1884	25	8	5
1889	27.5	11	6
1894	32.5	13	6
1899	34	18	7.5
1904	42.5	20	8
1910	47.5	23	8.5

Appendix 1.5: Composition of population of Glamorgan by Place of Birth, 1851-1911

Source: Census, Office for National Statistics

Year	Total Population	Born in County (%)	Born elsewhere in Wales (%)	Born outside Wales (%)	Total Persons born outside Wales
1851	234,295	66.37	22.65	10.98	25,720
1861	317,752	63.24	19.34	17.42	55,341
1871	397,859	70.37	17.47	12.16	48,380
1881	511,433	64.65	17.02	18.33	93,735
1891	687,218	62.07	17.70	20.23	139,031
1901	859,931	65.37	15.69	18.94	162,894
1911	1,120,910	65.12	13.51	21.37	239,503

Appendix 1.6: Composition of population of Monmouthshire by Place of Birth, 1861-1911

Source: Census, Office for National Statistics

Year	Total Population	Born in County (%)	Born elsewhere in Wales (%)	Born outside Wales (%)	Total Persons born outside Wales
1861	174,633	62.76	14.17	23.07	40,291
1871	195,448	62.68	13.19	24.13	47,163
1881	211,267	65.94	12.06	22.00	46,488
1891	252,416	64.52	11.28	24.20	61,081
1901	292,317	66.39	11.24	22.37	65,394
1911	395,719	63.67	10.72	25.61	101,342

Appendix 1.7: Net migration into Glamorganshire, by area of birth by decade

Source: Thomas, B., The Migration of Labour into the Glamorganshire Coalfield, 1861-1911, in (ed.) Minchinton, W.E. (1969), London, Frank Cass: Industrial South Wales 1750-1914: Essays in Welsh Economic History, pp 51-.52

	1861-1871	1871- 1881	1881- 1891	1891- 1901	1901-1911	Cumulative Total 1861-1911
Total Net Migration	21,000	74,700	108,500	94,400	128,500	427,100
Monmouthshire	2,300	10,100	10,300	13,500	11,600	47,800
Carmarthenshire	5,700	4,900	9,300	11,000	6,800	37,700
Pembrokeshire	3,700	5,800	5,300	7,100	5,300	27,200
Cardiganshire	1,500	4,100	7,600	3,800	2,900	19,900
Breconshire	2,100	3,600	4,300	4,200	3,800	18,000
Rest of Wales	1,000	2,900	10,700	5,200	12,300	32,100
Total Wales	16,300	31,400	47,500	44,800	42,700	182,700
as % of total	77.62	42.03	43.78	47.46	33.23	42.78
Wiltshire	300	1,700	2,900	1,800	3,400	10,100
Dorset	-	1,200	1,500	600	2,600	5,900
Devon	400	8,700	3,900	4,600	6,200	23,800
Cornwall	1,700	2,500	1,500	1,900	2,000	9,600
Somerset	-	9,900	11,900	8,700	6,000	36,500
Total South West	2,400	24,000	21,700	17,600	20,200	85,900
as % of Total	11.43	32.13	20.00	18.64	15.72	20.11
Gloucestershire	-	6,400	9,400	6,000	19,300	41,100
Herefordshire	400	1,500	3,400	2,400	3,200	10,900
Shropshire	200	300	1,300	900	1,500	4,200
Staffordshire	300	600	1,600	1,100	2,700	6,300
Worcestershire	200	400	1,400	900	2,600	5,500
Warwickshire	200	500	1,300	700	2,000	4,700
Total West Midland	1,300	9,700	18,400	12,000	31,300	72,700
as % of total	6.19	12.99	16.96	12.71	24.36	17.02

Appendix 1.7 contd. Net migration into Glamorganshire, by area of birth by decade

	1861-1871	1871- 1881	1881- 1891	1891- 1901	1901-1911	Cumulative Total 1861-1911
London	200	1,900	3,200	2,800	8,000	16,100
South Eastern*	200	1,700	2,700	1,000	4,400	10,000
South Midland**	-	900	1,500	1,200	3,300	6,900
Eastern ***	-	500	1,200	400	2,200	4,100
Total South and East	400	5,000	8,600	5,400	17,700	37,100
as % of Total	1.90	6.69	7.93	5.72	13.77	8.69
North Midland****	100	400	1,200	800	1,700	4,200
Cheshire	-	200	600	600	800	2,200
Lancashire	200	1,100	2,100	2,000	3,700	9,100
Yorkshire	-	800	1,700	1,200	2,700	6,400
Northern	-	1,100	1,700	1,300	1,900	6,000
Total North*****	300	3,600	7,300	5,900	10,800	27,900
as % of Total	1.43	4.82	6.73	6.25	8.40	6.53
Scotland	300	1,000	1,600	1,200	1,800	5,900
as % of Total	1.43	1.34	1.47	1.27	1.40	1.38
Ireland	-	-	3,000	6,600	3,800	16,400
as % of Total	-	-	2.76	6.99	2.96	3.84

* Surrey, Sussex, Kent, Hampshire, Berkshire

** Middlesex, Hertfordshire, Buckinghamshire, Oxfordshire, Northamptonshire, Huntingdonshire, Bedfordshire, Cambridgeshire

*** Essex, Norfolk, Suffolk

**** Leicestershire, Rutland, Lincolnshire, Nottinghamshire, Derbyshire

***** Cheshire, Lancashire, Yorkshire, Cumberland, Northumberland, Westmorland, Durham

Appendix 1.8: Population of Glamorganshire: Area of Birth by Decade

Source: Census, Office for National Statistics

	1851	%	1861	%	1871	%	1881	%	1891	%	1901	%	1911	%
Total Population	234,295	100.00	317,752	100.00	397,859	100.00	511,433	100.00	687,218	100.00	859,931	100.00	1,120,910	100.00
Monmouthshire	7,696	3.28	11,543	3.63	12,355	3.11	20,460	4.00	27,097	3.94	34,633	4.03	40,069	3.57
Glamorganshire	155,507	66.37	200,941	63.24	279,955	70.37	330,639	64.65	426,534	62.07	562,098	65.37	729,969	65.12
Carmarthenshire	21,151	9.03	24,153	7.60	26,775	6.73	27,601	5.40	29,852	4.34	30,818	3.58	29,752	2.65
Pembrokeshire	7,347	3.14	9,884	3.10	12,292	3.09	15,298	2.99	19,163	2.79	20,167	2.35	20,851	1.86
Cardiganshire	3,610	1.54	4,505	1.42	5,418	1.36	8,766	1.71	14,737	2.14	15,895	1.85	16,108	1.44
Breconshire	10,278	4.39	7,728	2.43	8,907	2.24	7,039	1.38	12,971	1.89	13,644	1.59	14,479	1.29
Rest of Wales*	2,986	1.27	3,697	1.16	3,777	0.95	7,895	1.54	17,833	2.59	19,782	2.30	30,179	2.69
Total Wales	208,575	89.02	262,411	82.58	349,479	87.84	417,698	81.67	548,187	79.77	697,037	81.06	881,407	78.63
Wiltshire	1,617	0.69	2,300	0.72	1,859	0.47	3,566	0.70	5,180	0.75	6,089	0.71	8,666	0.77
Dorset	356	0.15	463	0.15	436	0.11	1,547	0.30	2,750	0.40	3,001	0.35	3,562	0.32
Devon	4,577	1.95	6,101	1.92	6,026	1.51	11,526	2.25	15,220	2.21	16,569	1.93	19,895	1.77
Cornwall	2,099	0.90	2,349	0.74	3,647	0.92	5,619	1.10	6,214	0.90	6,677	0.78	7,095	0.63
Somerset	6,247	2.67	8,009	2.52	6,550	1.65	15,645	3.06	24,692	3.59	28,756	3.34	31,033	2.77
Total South West	14,896	6.36	19,222	6.05	18,518	4.65	37,903	7.41	54,056	7.87	61,092	7.10	70,251	6.27
Gloucestershire	3,178	1.36	5,815	1.83	5,077	1.28	7,562	1.48	18,052	2.63	20,827	2.42	35,455	3.16
Herefordshire	677	0.29	1,002	0.32	1,262	0.32	2,571	0.50	5,658	0.82	7,182	0.84	9,221	0.82
Shropshire	214	0.09	286	0.09	443	0.11	701	0.14	1,927	0.28	2,406	0.28	3,681	0.53
Staffordshire	260	0.11	537	0.17	732	0.18	1,236	0.24	2,622	0.38	3,353	0.39	5,597	0.50
Worcestershire	266	0.11	408	0.13	516	0.13	872	0.17	2,077	0.30	2,668	0.31	4,896	0.44
Warwickshire	217	0.09	457	0.14	532	0.13	939	0.18	1,967	0.29	2,397	0.28	4,094	0.37
Total West Midlands	4,182	1.78	8,505	2.68	8,562	2.15	13,881	2.71	32,303	4.70	38,833	4.52	62,944	5.62

Appendix 1.8: contd. Population of Glamorganshire: Area of Birth by Decade

	1851	%	1861	%	1871	%	1881	%	1891	%	1901	%	1911	%
South and East **	2,985	1.27	5,099	1.60	4,888	1.23	9,156	1.79	15,885	2.31	19,155	2.23	35,210	3.14
North***	1,488	0.64	3,174	1.00	3,027	0.76	6,290	1.23	12,407	1.81	16,401	1.91	20,566	1.83
Scotland	685	0.29	1,043	0.33	1,216	0.31	2,019	0.39	3,289	0.48	3,921	0.46	4,898	0.44
Ireland	10,234	4.37	14,941	4.70	9,478	2.38	11,958	2.34	11,256	1.64	11,106	1.29	12,875	1.15

* includes Wales, county not stated

** London, Surrey, Sussex, Kent, Hampshire, Berkshire, Middlesex, Hertfordshire, Buckinghamshire, Oxfordshire, Northamptonshire, Huntingdonshire, Bedfordshire, Cambridgeshire, Essex, Norfolk, Suffolk

*** Leicestershire, Rutland, Lincolnshire, Nottinghamshire, Derbyshire, Cheshire, Lancashire, Yorkshire, Cumberland, Northumberland, Westmorland, Durham

Appendix 1.9 Population of Monmouthshire: Area of Birth by Decade

Source: Census, Office for National Statistics

	1851	%	1861	%	1871	%	1881	%	1891	%	1901	%	1911	%
Total Population	179,130	100.00	174,633	100.00	195,448	100.00	211,267	100.00	252,416	100.00	292,317	100.00	395,719	100.00
Monmouthshire	96,800	54.04	109,593	62.76	122,514	62.68	139,303	65.94	162,852	64.52	194,079	66.39	251,969	63.67
Glamorganshire	8,212	4.58	8,050	4.61	8,819	4.51	9,582	4.54	11,773	4.66	15,828	5.41	24,164	6.11
Carmarthenshire	3,419	1.91	2,960	1.69	2,644	1.35	2,130	1.01	2,072	0.82	2,062	0.71	2,124	0.54
Pembrokeshire	2,061	1.15	1,969	1.13	1,913	0.98	1,764	0.83	1,863	0.74	1,913	0.65	1,973	0.50
Cardiganshire	2,494	1.39	2,285	1.31	2,000	1.02	1,681	0.80	1,559	0.62	1,364	0.47	1,457	0.37
Breconshire	6,544	3.65	6,851	3.92	7,487	3.83	7,574	3.59	7,528	2.98	8,056	2.76	8,170	2.06
Rest of Wales*	2,856	1.59	2,634	1.51	2,908	1.49	2,745	1.30	3,708	1.47	3,621	1.24	4,520	1.14
Total Wales	122,386	68.32	132,342	76.93	148,285	75.87	164,779	78.00	191,335	75.80	226,923	77.63	294,377	74.39
Wiltshire	1,586	0.89	2,002	1.15	2,503	1.28	2,371	1.12	2,986	1.18	2,967	1.01	4,097	1.04
Dorset	323	0.18	400	0.23	446	0.23	571	0.27	770	0.31	884	0.30	1,201	0.30
Devon	1,827	1.02	1,913	1.10	2,301	1.18	2,558	1.21	3,256	1.29	3,331	1.14	4,591	1.16
Cornwall	548	0.31	459	0.26	740	0.38	698	0.33	978	0.39	918	0.31	1,159	0.29
Somerset	6,832	3.81	7,519	4.31	8,391	4.29	7,850	3.72	9,769	3.87	10,065	3.44	10,482	2.65
Total South West	11,116	6.21	12,293	7.04	14,381	7.36	14,048	6.65	17,759	7.04	18,165	6.21	21,530	5.44
Gloucestershire	23,552	13.15	7,620	4.36	9,691	4.96	9,421	4.46	11,695	4.63	12,319	4.21	19,893	5.03
Herefordshire	6,697	3.74	4,922	2.82	5,443	2.78	5,574	2.64	8,064	3.19	8,155	2.79	10,374	2.62
Shropshire	693	0.39	567	0.32	759	0.39	726	0.34	1,736	0.69	1,751	0.60	2,481	0.63
Staffordshire	745	0.42	678	0.39	965	0.49	963	0.46	1,934	0.77	3,222	1.10	7,075	1.79
Worcestershire	638	0.36	579	0.33	798	0.41	825	0.39	1,335	0.53	1,663	0.57	3,794	0.96
Warwickshire	274	0.15	363	0.21	479	0.25	568	0.27	944	0.37	1,093	0.37	2,106	0.53
Total West Midlands	32,599	18.20	14,729	8.43	18,135	9.28	18,077	8.56	25,708	10.18	28,203	9.65	45,723	11.55

/

Appendix 1.9 contd. Population of Monmouthshire: Area of Birth by Decade

South and East **	2,690	1.50	2,667	1.53	3,865	1.98	4,044	1.91	5,852	2.32	6,782	2.32	11,948	3.02
North***	1,201	0.67	1,471	0.84	2,187	1.12	2,639	1.25	4,574	1.81	5,690	1.95	8,739	2.21
Scotland	318	0.18	457	0.26	603	0.31	677	0.32	994	0.39	1,057	0.36	1,542	0.39
Ireland	5,888	3.29	6,942	3.98	6,920	3.54	5,218	2.47	3,807	1.51	3,061	1.05	3,032	0.77

* includes Wales, county not stated

** London, Surrey, Sussex, Kent, Hampshire, Berkshire, Middlesex, Hertfordshire, Buckinghamshire, Oxfordshire, Northamptonshire, Huntingdonshire, Bedfordshire, Cambridgeshire, Essex, Norfolk, Suffolk

*** Leicestershire, Rutland, Lincolnshire, Nottinghamshire, Derbyshire, Cheshire, Lancashire, Yorkshire, Cumberland, Northumberland, Westmorland, Durham

Appendix 1.10 Census returns for ability in Welsh and English: Glamorganshire and Monmouthshire

Source: Census, Office of National Statistics

1891	Enumerated Population		Persons aged 2+										* Infants under 2 years of age	
			Speak English Only		Speak Welsh Only		Speaks both English & Welsh		Other Languages		No Statement			
	Persons		Persons		Persons		Persons		Persons		Persons		Persons	
Glamorganshire	693,072		326,481		142,346		177,726		2,355		4,981		39,183	
Monmouthshire	275,242		217,664		9,816		29,743		335		2,475		15,209	

* Please note that this table does not provide a count of those aged 3 and over

(ONS Ref F20.44) 891 Volume 3 - Ages, Condition as to Marriage, Occupations, Birth-places and Infirmities. Table 24 Page 561

1901 (* includes County Boroughs)	Total Population				Persons aged 3+									
	TOTAL		Persons Aged 3+		Speak English Only		Speak Welsh Only		Speaks both English & Welsh		Other Languages		No Statement	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	443,762	416,169	409,769	382,078	226,940	215,167	27,416	25,077	151,587	140,812	2,850	237	976	785
*Monmouthshire	153,384	144,692	141,484	132,931	122,551	115,580	1,037	976	17,429	16,248	385	46	82	81

(ONS Ref F20.44) 1901Summary Tables.Table LII Pages 293 -294

1911 (* includes County Boroughs)	Total Population				Persons aged 3+									
	TOTAL		Persons Aged 3+		Speak English Only		Speak Welsh Only		Speaks both English & Welsh		Other Languages		No Statement	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	582,180	538,730	538,343	495,374	318,379	290,540	16,199	15,520	187,504	174,469	2,273	428		
*Monmouthshire	207,429	188,290	191,605	172,985	165,590	148,940	782	714	17,832	15,919	540	117		

No statement was split by head of family returned as speaking English, Welsh, Both, plus a section for others not stated.

1921 (* includes County Boroughs)	Total Population				Persons aged 3+							
	TOTAL		Persons Aged 3+		Speak English Only		Speak Welsh Only		Speaks both English & Welsh		No Statement	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	637,627	614,854	594,697	573,272	380,288	365,837	12,955	12,585	175,000	168,357		
*Monmouthshire	232,402	218,392	216,143	202,702	196,796	184,781	513	460	13,509	12,467		

No statement was split by head of family returned as speaking English, Welsh, Both, plus a section for others not stated.
(ONS Ref - F20.78 [Monmouth] + F20.81) 1921 County Reports Table 25

1931 (* includes County Boroughs)	Total Population				Persons aged 3+			
	TOTAL		Persons Aged 3+		Speak Welsh Only		Speaks both English & Welsh	
	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	616,849	608,868	587,126	579,872	4,455	4,674	177,637	168,607
*Monmouthshire	222,438	212,520	211,428	201,763	282	232	12,932	11,517

(ONS Ref - F20.92) 1931 County Reports Table 17

1951 (* includes County Boroughs)	Total Population				Persons aged 3+			
	TOTAL		Persons Aged 3+		Speak Welsh Only		Speaks both English & Welsh	
	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	587,717	614,864	557,228	585,563	1,479	1,978	111,360	116,905
*Monmouthshire	210,997	214,118	199,795	203,442	252	299	6,982	6,584

1951 Report on Welsh Speaking Population Table 2

1961 (* includes County Boroughs)	Total Population				Persons aged 3+			
	TOTAL		Persons Aged 3+		Speak Welsh Only		Speaks both English & Welsh	
	Male	Female	Male	Female	Male	Female	Male	Female
*Glamorganshire	600,450	629,278	569,998	599,945	2,185	1,959	93,211	103,790
*Monmouthshire	222,050	222,608	210,548	211,863	481	408	6,793	6,753

1961 Report on Welsh Speaking Population Table 2

1971 (* includes County Boroughs)	Total Population				Persons aged 3+			
	TOTAL		Persons Aged 3+		Speak Welsh Only		Speaks both English & Welsh	
	Male #	Female #	Male #	Female #	Male #	Female #	Male #	Female #
*Glamorganshire	367,050	383,840	348,250	366,020	2,845	3,365	43,130	51,400
*Monmouthshire	173,150	176,735	164,290	168,330	255	305	3,390	3,525

To protect the confidentiality of information about individuals , figures have been rounded to the nearest 5
Report on Welsh Speaking Population Table 2

Appendix 1.11: Ability in Welsh and English: Population of Glamorganshire, by Decade

Source: Census, Office for National Statistics

	1891*	%	1901	%	1911	%	1921	%	1931	%	1951	%
Total Population aged 3+	653,889	100.00	791,847	100.00	1,033,717	100.00	1,167,969	100.00	1,166,998	100.00	1,142,791	100.00
English Only	326,481	49.93	442,107	55.83	608,919	58.91	746,125	63.88	811,627	69.55	911,069	79.72
English and Welsh	177,726	27.18	292,099	36.89	361,973	35.02	343,357	29.40	346,244	29.67	228,265	19.97
Welsh Only	142,346	21.77	52,493	6.63	31,719	3.07	25,540	2.19	9,127	0.78	3,457	0.30
Other/Not Stated	7,336	1.12	4,848	0.61	2,701	0.26						

	1961	%	1971	%	1981	%	1991	%	2001	%
Total Population aged 3+	1,169,943	100.00	1,232,600	100.00	1,224,029	100.00	1,235,292	100.00	1,321,475	100.00
English Only	988,798	83.10	1,088,800	88.33	1,103,246	90.13	1,115,220	90.28	1,158,523	87.67
English and Welsh	197,001	16.56	143,000	11.67	120,783	9.87	120,072	9.72	162,952	12.33
Welsh Only	4,144	0.35	0	0	0	0	0	0	0	0
Other/Not Stated										

* population aged 2+

** sum of Swansea, Neath Port Talbot, Bridgend, Vale of Glamorgan, Cardiff, Merthyr Tydfil, Rhondda Cynon Taf and Caerphilly

Appendix 1.12: Ability in Welsh and English: Population of Monmouthshire, by Decade

Source: Census, Office for National Statistics

	1891*	%	1901	%	1911	%	1921	%	1931	%	1951	%
Total Population aged 3+	260,033	100.00	274,415	100.00	364,590	100.00	418,845	100.00	413,191	100.00	403,237	100.00
English Only	217,644	83.71	238,131	86.78	314,530	86.27	381,577	91.10	388,228	93.96	389,120	96.50
English and Welsh	29,743	11.44	33,677	12.27	22,751	9.26	25,976	6.20	24,449	5.92	13,566	3.36
Welsh Only	9,816	3.77	2,013	0.73	1,496	0.41	973	0.23	514	0.12	551	0.14
Other/Not Stated	2,810	1.08	594	0.22	657	0.18						

	1961	%	1971	%	1981	%	1991	%	2001	%
Total Population aged 3+	422,411	100.00	421,100	100.00	419,970	100.00	423,794	100.00	370,028	100.00
English Only	407,976	96.58	413,100	98.10	409,420	97.49	413,455	97.56	333,008	90.00
English and Welsh	13,546	3.21	8,000	1.90	10,550	2.51	10,339	2.44	37,020	10.00
Welsh Only	889	0.21	0	0	0	0	0	0	0	0
Other/Not Stated										

* population aged 2+

** sum of Swansea, Neath Port Talbot, Bridgend, Vale of Glamorgan, Cardiff, Merthyr Tydfil, Rhondda Cynon Taf and Caerphilly

Appendix 2.1 The main features of the segmental and suprasegmental phonology of Wenglish

based on Connolly (1990), Tench, (1990) Walters (1999) and R. Lewis (2008)

The consonant system is broadly as in Received Pronunciation (RP), as follows in phonetic transcription:

Plosives: / p /, / b /, / t /, / d /, / k /, / g /

Affricates: / tʃ /, / dʒ /

Fricatives: / f /, / v /, / θ /, / ð /, / s /, / z /, / ʃ /, / ʒ /, / h /, plus the 'ch' sound from Welsh / x /

Lateral: / l /, plus the 'll' sound from Welsh / ɬ /

Tap/Trill: / r /

Approximants: / w /, / j /

Nasals: / m /, / n /, / ŋ /

The vowel system differs considerably from RP:

Short vowels: / a / as in Wenglish 'cat'. This is not the closer, more fronted vowel / æ / commonly heard in the RP of some older speakers.

/ ɛ / as in Wenglish 'dress', 'pet', (not / e / as in RP)

/ ɪ / as in 'kit'

/ ɒ / as in 'lot', 'rod' and the Wenglish pronunciation of 'fault'

/ u / as in 'foot', 'put'

/ ə / as in Wenglish 'strut', 'nut' (not / ʌ / as in RP)

/ ə /, schwa or murmur vowel as in the '-er' at the end of 'letter'

Long vowels:

/ a : / as in Wenglish 'palm' or 'car' (not the / ɑ : / of RP, which is pronounced farther back)

/ e : / as in Wenglish 'make' and 'great' (a long, pure vowel, not the diphthong

/ eɪ / as in the RP of these words)

/ ɛ : / as in Wenglish 'square', 'wear', and 'pair'. No tendency to diphthongise slightly as / eə / in RP.

/ i : / as in Wenglish 'wheel', happy'. A long pure vowel without any hint of diphthongisation.

/ o : / as in Wenglish 'home', 'road', 'force' 'go' and 'goat'. A long pure vowel without any hint of diphthongisation.

/ ɒ : / as in 'thought', 'paw' and 'north'

/ u : / as in 'fool', 'through'

/ ɜ : / as in 'nurse' and 'girl'. Sometimes this approaches /œ: /.

/ ɜ : / or / œ : / as in Wenglish 'ear', 'hear' and 'year'

The diphthongs differ most from RP.

/ ɛi / as in Wenglish 'price', 'mind', 'high' (not the RP / aɪ / in these words)

/ əu / as in Wenglish 'mouth', 'how', 'south' (not / au / as in RP)

/ bi / as in Wenglish 'toy', 'boy', 'voice' (not / ɔɪ / as in RP)

/ ɪw/ as in Wenglish 'few', 'duke', 'Jerusalem', 'you'. This is the characteristic Welsh diphthong 'iw', not the RP / ju : /.

/ ei / as in Wenglish 'tail' and 'stay' (not / eɪ / as in the RP of these words)

/ ou / as in Wenglish 'low', 'soul', 'know' (not / əu / as in the RP of these words)

/ o : ɪ / as in some Wenglish speakers' pronunciation of 'going'

/ i :ə / as in Wenglish 'near'

/ a : i / as in Wenglish 'paish', 'Caerphilly'. This is the Welsh diphthong 'ai'.

/ u : i / as in Wenglish 'clwy'. This is the Welsh diphthong 'wy' as pronounced

in South Wales, without the tendency to pronounce almost as two separate syllables as in North Wales.

/ɛu/ as in Wenglish 'ewn', a loan word from colloquial South Wales Welsh.

This is the Welsh diphthong 'ew'.

/ɪu : ə/ as in Wenglish 'cure'. This is arguably not a real triphthong but the approximant /w/ preceded by /ɪ/ and followed by /ə/.

While much of the foregoing summary is self-explanatory, one or two matters call for brief comment. Connolly draws attention to the distinctions between /e : / and /ei/ (or /eɪ/) and between /o : / and /ou/, giving rise to the minimal pairs such as *laze* / *lays* and *groan* / *grown*. Connolly concurs with Wells (61) that the correct vowel sound can generally be predicted from the orthography. The /ei/ vowel is generally heard in the spelling contains 'i' or 'y' but not otherwise, while /ou/ is generally heard only when the spelling contains 'u' or 'w'. Connolly goes on to list a number of exceptions, however, such as when the sound occurs in word final position (e.g. *ballet*) or before a nasal (e.g. *strange*), the diphthongised pronunciation is generally used.

The distribution of the sounds /o : / and /ɒ : / is not as in RP. Words like 'or', 'cord' and 'sort' are also pronounced /ɒ : / in Wenglish but 'sworn', 'torn', 'pork', 'sport', 'ford' and 'porch' are generally pronounced with the simple long vowel /o : /.

The distribution of the vowel pair /ɒ : / and /ɒ/ differs from RP. In Wenglish, the short vowel is generally used in words like 'salt' and 'fault' but the long vowel is generally heard before '-ld' as in 'bald'. Before consonant clusters, this sound is generally short in Wenglish (e.g. 'saucepan', 'Austria' and 'Austin').

The vowel pair /a/ and /a : / are also distributed differently from RP. The vowel is generally short before a consonant cluster (e.g. 'chance', 'demand') and in words like 'glass', 'lash', but long (as RP) in 'laugh', 'laughing' and also in 'bad' (especially meaning 'ill') and often in 'bag'.

Generally, the long vowel / i : / (not / i : ə /) is used in tonic position of polysyllabic words such as 'imperial' and 'bleary', and in 'nearly' and 'really'. However, / i : ə / is used in the monosyllables 'near', 'fear', 'beer', though 'ear', 'hear' and 'year' are generally pronounced / jə : /.

Other common variations in pronunciation include / tuθ / (with short vowel) for 'tooth' and / ðeɪə / for the strong (or stressed) pronunciation of 'their'. /h/ is generally not pronounced, especially when unstressed in initial position in a word.

The suprasegmental phonology of Wenglish shows similarity to that of South Wales Welsh. Connolly notes that there is a tendency to avoid double stresses within a single word (thus the second syllable of words like 'Bridgend', 'Heathrow', 'ice-cream' and 'free-wheel', tends to be stressed), and that there is a strong connection between stress and syllable length. Further, Connolly notes that there is a strong tendency to lengthen consonants following any stressed vowel other than / e : /, / ɛ : /, / a : /, / ɒ : /, / o : /, / ʊ : / (e.g. 'lob', 'city', 'shunt'), the effect being most noticeable with intervocalic fortis plosives (e.g. 'city', 'shunting'), the net effect being similar to consonant lengthening. When this occurs with a consonant cluster, the effect is heard on the first fortis element of the cluster (e.g. 'lipstick') or simply on the first consonant of the cluster (e.g. the characteristic Wenglish stress on the first syllable of 'lovely').

Intonation shows much more variation in pitch than many English dialects – certainly much more than RP. The modulation of pitch is reminiscent of that of spoken Welsh and can be heard as the characteristic 'sing-song' accent of Wenglish.

Appendix 2.2: Some of the main grammatical differences between Wenglish and Standard English

Present tense affirmative, (habitual) commonly formed with the auxiliary 'to do' (e.g. 'I do do') in Central and Eastern Wenglish.

Third person present tense of 'to do' and 'to have' is generally 'do' and 'have' respectively, not 'does' and 'has' as in SE. (e.g. 'do he know what to do?')

Eastern Wenglish can have the form 'am' (elided to 'm') for the first and second persons singular and plural, and the third person plural, in the present tense of 'to be' (e.g. you'm going, they'm staying)

The second person singular and all three persons in the plural of the past tense of the verb 'to be', can be 'was' or 'were'.

There are numerous variations from the SE forms in the past tense and past participles (e.g. 'I done' and 'she seen' for SE 'I did' and 'she saw'; 'he have rang' for SE 'he has rung')

Contracted verb forms and extended contracted forms are commonly used (e.g. haven't I got? or 'an't I got?')

Double (and multiple) negatives are in common use.

Following Welsh usage, a plural noun subject can take a singular verb (e.g. 'Gladys and John is coming over tonight', and 'them two boxes is still in the hall').

In general, adjectives can function as adverbs, without adding the suffix '-ly' (e.g. 'I was sitting there peaceful'.)

There are characteristic adverbs of place: 'by here', 'by there'. These can be combined with prepositions to denote position more precisely (e.g. 'over by here', 'up by there').

A number of adjectives do not exist, or have different meanings in SE: e.g. 'tidy' (= 'good', 'well done'), 'bad' (= 'ill'), 'chopsy' (= talkative, argumentative)

There are several differences from SE in the use of prepositions: e.g. “down” can mean ‘down in’ or ‘down to’, denoting either position in or movement towards e.g. ‘down his sister’s’ can mean ‘at his sister’s house’ or ‘to his sister’s house’. ‘up’ and ‘over’ are used similarly.

Word order can sometimes follow that of the Welsh language. A stressed element is usually placed first in a sentence, e.g. ‘Miner he is, not a builder’. There is generally greater flexibility in word order than in SE, e.g. sentences of the type ‘Thinking I was she might come’ would not be possible in SE but here Wenglish follows the sequence of words in colloquial Welsh. Welsh usage is also evident in sentences of the type ‘He’s ffibledd gone’ (= ‘He has become fastidious’).

Appendix 3.1: Analytical Template 1

TEXTUAL ANALYSIS

Linguistic Features

1. Wenglish grammatical features
2. Identifiable Wenglish vocabulary

Thematic Material

A. Community

1. References to community / community identity / belonging to community
2. Friendship, Solidarity
3. Wales/Welsh/Wenglish territory [superior] / Nationalism
4. Community deprecation
5. Unacceptable behaviour by insider

B. Personal Identity and Kinship

1. Personal identity
2. Family / Belonging to family group
3. Gender roles
4. Relationships
5. Self-deprecation
6. Unacceptable behaviour by family member

C. Outsiders

1. Outsiders identifiable by speech, attitude
2. Outwitting the outsider
3. Anti-English sentiments

D. The World of Work

1. Occupation / Work
2. Trades Unions
3. Economics
4. Training
5. Unemployment

E. Social Attitudes

1. Social norms / Social attitudes
2. Moral issues
3. Legal issues
4. World View

F. Politics

G. Religion

H. Sport

I. Narrative Themes

1. Misunderstanding
2. Incongruity
3. Irony
4. Disasters, Suffering
5. Revenge
6. Justice

J. Arts / Culture

K. Education

L. Drugs

M. Sex

N. Drinking

O. Crime

P. Health / Injury

Q. Urban / Social Decline / Poverty

Appendix 3.2: Analytical Template 2

DISCOURSE ANALYSIS

A. Core Concept: Discourse

1. Discourse is language in use in a social context
2. Language is a form of action (i.e performative in nature)
3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

B. Core Concepts: Narrative and Personal Narrative

Labov: 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'

Dolby Stahl: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.'

Three typical features of personal narrative :

1. dramatic narrative structure
2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations)
3. the teller is the story's main character

C. Analytical Approach: The Ethnography of Communication

Hymes:

Situation	- setting, time, place, physical circumstances: and scene, i.e. 'psychological setting'
Participants	- speaker(s) and audience(s)
Ends	- purposes, aims and outcomes
Act Sequence	- form and order and content
Key	- mode, register or style of speaking
Instrumentalities	- oral/written, language variety e.g. inclusion of dialect features etc.
Norms of interaction	- social rules governing the event, including turn taking, interrupting, drawing inferences etc)
Genres	- e.g. conversation, performance, poetry etc.

D. Analytical Approaches: Narrative Analysis and Literary Folkloristics

Labov - Elements of Narrative:

1. Abstract - synopsis of what the narrative is about
2. Orientation - identification of the time, place, persons, their activity or the situation
3. Complicating action - more detail
4. Evaluation - narrator indicates the point of the narrative
5. Result or resolution
6. Coda - a means of signalling the end of the narrative

Dolby Stahl - Characteristics of Personal Narrative:

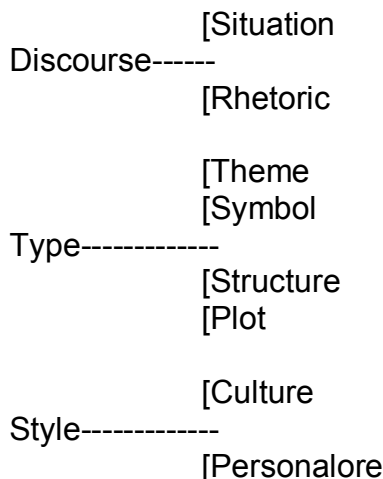
- (a) demonstrate personal character
- (b) have a didactic quality (thus relating to behaviour)
- (c) contain humour or irony (thus reflecting attitude).

Dolby Stahl: Folk Groups

1. Family - basic behavioural patterns
2. Ethnic - heritage
3. Religion - ethics
4. Place - region, environment
5. Age - generations
6. Sex - gender, sexuality
7. Social Network - taste
8. Occupation - social status

Dolby Stahl - Analytical Strategy

Division of the text to be interpreted into relevant segments (e.g. according to theme or utterances by a particular speaker), and then a detailed consideration of each segment of text in relation to the following scheme:



E. Analytical Approach: Discursive Psychology

Bruner - 4 essential properties of narrative:

1. It exhibits inherent sequentiality.
2. Narrative can be 'real' or 'imaginary', without loss of power.
3. It forges links between the exceptional and the ordinary.
4. It possesses 'dramatic' quality.

Burke pentad

Burke suggests that well-formed stories must possess a 'pentad' of components, namely, an Actor, Action, a Goal, a Scene, an Instrument - plus Trouble (an imbalance between any of the first five elements).

F. Core Concept and Analytical Approach: Performance

Bauman:

'A mode of communicative behavior and a type of communicative events. While the term may be employed in an aesthetically neutral sense to designate the actual conduct of communication (as opposed to the potential for communicative action), performance usually suggests an aesthetically marked and heightened mode of communication, framed in special way and put on display for an audience. The analysis of performance – indeed the very conduct of performance – highlights the social, cultural and aesthetic dimensions of the communicative process.'

- scheduled
- temporally bounded
- spatially bounded
- programmed, having a sequence and structure

'Performance involves on the part of the performer an assumption of accountability to an audience for the way in which communication is carried out, above and beyond its referential context'.

'Performance is a specially marked mode of action, one that sets up or represents a special interpretive frame within which the act of communication is to be understood.'

Hymes:

'cultural behaviour for which a person assumes responsibility for an audience'.

Bateson, Goffman - Frame, Keying:

Frame - 'a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying'

G. Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory

John Austin:

Locution (the words used in an utterance)

Illocution (the force or intention of the speaker behind the utterance)

Perlocution (the effect achieved in the hearer).

Grice: co-operative principle between speakers

Conversational Maxims:

be informative, truthful, relevant and clear

conversational implicature (eg inference) arises from the non-observance of one or more of these maxims.

Sperber - Relevance Theory

Two principles, the first cognitive, the second communicative:

1. Human cognition tends to be geared to the maximisation of relevance.
2. Every act of ostensive-inferential communication communicates a presumption of its own optimal relevance.

An ostensive-inferential model of communication. A 'stimulus' is any form of intentional device (e.g. facial expression, tone of voice, a physical action, use of an artifact) that on the one hand attracts attention but on the other hand is in itself irrelevant unless treated as evidence of the communicator's intentions. The stimulus thus acts as a focus of shared assumption and inference between communicator and recipient of the communication and functions something like a marker or key.

Roman Jakobson: 6 functions of language:

1. Referential: conveys information
2. Expressive: describes feelings of the speaker
3. Conative: attempts to stimulate some form of behaviour on the part of the receiver of the message
4. Phatic: builds a relationship between both parties in a conversation
5. Metalingual: referencing/orientating function in respect of the context/code of linguistic use
6. Poetic: focuses on the text itself, independent of referential, factual context.

H. Analytical Approach: Interactional Sociolinguistics / Dramaturgical Analysis

Goffman:

Frame
Keying
Frontstage / Backstage (regions)
Audience
Teams
Situational markers
Roles
Acting (deliberately) out of character

I. Analytical Approach: Conversation Analysis

Sacks, Schlegoff and Jefferson

Detailed analysis of ordinary conversation in order to investigate patterns of, for example, turn-taking, openings and closings, showing agreement and disagreement, topic management and shift, inference, and so on.

Jefferson's notation system for transcription

Deborah Tannen: concepts of frame (interpretive context of speech) and footing (alignment participants adopt in conversation in order to manage the production or reception of an utterance).

J. Analytical Approach: Critical Discourse Analysis (CDA)

Fairclough: a three dimensional analytical framework. Each discourse event (instance of language use, analysed as text) has three dimensions:

1. It is a spoken or written language text.- ideational - world of experience
interpersonal - identity and relational functions- textual - distribution of given / new, fore-/backgrounded information
2. It is an instance of discourse practice, involving the production, interpretation and consumption of text - moment-by-moment explication of how participants relate discourse event to discourse (= way of signifying experience from a particular perspective)
3. It is a piece of social practice (revealing levels of social organisation, context of situation and context of culture).

Appendix 3.3: Note of Analysis of 'On the Bus': Chapter Two from *Grand Slam* BBC Wales film (1978)

Background

The Film

Grand Slam is an enduringly popular 1978 BBC Wales classic comedy film directed by John Hefin. It tells the story of an all-male rugby trip to Paris to see the Five Nations championship decider between Wales and France. A win for the Welsh team, which had dominated Five Nations rugby in the 1970s, would have meant yet another Grand Slam for Wales.

The script writer was Gwenlyn Parry and the original outline featured the Deiniolen Brass Band on a trip to Brussels. Given Wales' prominence in rugby at that time and the huge popularity of the sport in Wales, this was later adapted to a rugby trip to Paris.

The cast included Oscar winner Hugh Griffith as Caradog Lloyd Evans, the undertaker; Dewi Pws Morris as his son, Glyn; Windsor Davies as Mog Jones, an ex-rugby player and Club Secretary; Siôn Probert as the camp boutique owner Maldwyn Novello-Pughe. These four feature in the extract selected for analysis.

The members of the group are going on the trip with different things in mind. Caradog, who served in the forces in World War Two Paris, wants to return to where he met his 'little butterfly' many years ago. Glyn, following his amorous successes at Twickenham in 1976, wants to follow up with a 'Grand Slam' of his own in Paris. Maldwyn is keen to visit the shops; while Mog and other members of the party plan visit to a strip club

Caradog successfully finds the bistrot where he met his old flame. This is now a strip club owned by his 'butterfly'. They reminisce while Glyn chats up and gets to know her daughter, Odette, intimately. They telephone the hotel and soon the entire group arrives at the strip joint. After fun and frolicking, a fight develops and all are arrested except for Mog and Glyn who are shielded by Caradog's old flame and her daughter.

Maldwyn and other members of the group make it to the match the next day but Mog is only released during the course of the game and arrives at the stadium too late.

Wales lost the match and the ending of the film had to be re-written to take this into account.

The film features several players from the Welsh team

The hilarious plot is enhanced by much ad-libbing by the cast, encouraged by John Hefin. The result is a comedy classic which is emblematic of Welsh rugby and Welsh Valleys life in the late 70s.

The Excerpt

The excerpt is Chapter 2 (of 8), entitled 'On the Bus'. It features the party travelling by bus to Cardiff Airport for the flight to Paris.

The scene can be divided into six scenes:

1. Lines 0-10 Caradog and Maldwyn, who are sitting together on the bus, talk about the autographed rugby ball Maldwyn has with him. By way of introduction to the scene, we hear odd words of conversation taking place on the bus before Caradog and Maldwyn start their conversation.
2. Lines 11-15 Glyn and Mog are standing together on the bus, drinking Felinfoel beer. Glyn tells Mog that he (Mog) should have won a Welsh cap in the 50s.
3. Lines 16-21 Maldwyn and Caradog continue their conversation. Maldwyn takes a swig from his hipflask.
4. Lines 22-24 Glyn and Mog continue their conversation. Mog is modest and philosophical about not winning a Wales cap.

5. Line 25 The bus stops and pulls over for the boys to have a pee. Maldwyn takes a photo of the boys lined up along the bus, having a pee.
6. Lines 26-35 Glyn and Mog are now sitting on the bus. Glyn shows Mog the inscriptions inside his cap and explains that these relate to his amorous exploits in Twickenham the previous year. he confides that he is after a 'Grand Slam' of a sexual kind during the visit to Paris. Maldwyn, who is now sitting in the seat behind, reading a magazine, is probably eavesdropping. At line 35 he bursts into song with 'Oo'll beat the Froggies?' to the tune of 'Sospan Fach'. They all laugh.

Essentially there are two conversations, that between Maldwyn and Caradog (Scenes 1 and 3) and that between Mog and Glyn (Scenes 2, 4 and 6).

Scenes 2 and 4 major on rugby, while Scene 6 is about sex. Maldwyn eavesdrops at least part of Scene 6.

Scene 5 is an amusing interlude between Scenes 4 and 6.

Although the excerpt is short (just 260 words and duration 2m 07s), it is full of interest and the characters, through their conversation, clearly build their identities. The excerpt acts as something of a bridge in the plot between the Valleys and Paris. It moves the plot along and in it we hear of what sort of 'Grand Slam' Glyn is intending.

TEXTUAL ANALYSIS

Linguistic Features

This short excerpt of some 260 words, divided into 36 lines, contains some 40 non-standard features, all typical of Wenglish. There are 5 instances of initial aitch being dropped and 5 of final '-ing' being pronounced as '-in'.

There are 3 contractions of that or it with 'is' (*thass*, *thassit* and *iss* for that's, that's it and it's respectively). There are 4 non-standard verb forms: *I gets* (twice, spoken by Maldwyn. The first person, present tense ending in 's' is

not a particularly common feature of Wenglish but it is sometimes heard); *I got* (= I have or I have got, this being particularly common in Wenglish); and *d'you?* The tag question *innit?* occurs 4 times and the tags *mind* and *see* once each. Further, *mun* occurs 3 times and *butt* twice.

There are 6 examples of non-standard forms of pronouns: *yew*, *ew*, *em* and *oo* (3 times). 'of' and 'and' are shortened to *o* and *an* (once each).

Examples of non-standard vocabulary usage include *aright*, *good boy*, *aye* and *epic*, this latter particularly prevalent in the late 70s to denote 'very good', though not heard much, if at all, these days.

Additionally, two loans from Welsh are used: *crwt* (=young boy, lad) and *Sospan Fach* (little saucepan) in Maldwyn's rendition of the song of that name at the end of the excerpt.

All four characters speak in a noticeable Welsh accent. Accent apart, there are no non-standard features in Caradog's eight short utterances.

Thematic Material

A. Community

1. References to community / community identity / belonging to community

Maldwyn's window tribute to the Welsh rugby team.

- | | | |
|---|-----|---|
| 6 | Mal | For autographs, see. I'm usin it as the focal point for this window tribute I'm creatin for the Welsh team. |
| 7 | Car | A window tribute? |
| 8 | Mal | You, know, a display in the window of my boutique. Look! I got Geoff Wheel's - oh, e's brutal - and JPR's already. They're both lovely boys. Signed straight off, not a murmur. |

Mention of Stradey Park, the famous former home of Llanelli RFC.

- | | | |
|----|------|---|
| 13 | Glyn | Epic player you were, butt. I mean, we used to go down to Stradey special to see you. |
|----|------|---|

2. Friendship, Solidarity

Between Glyn and Mog. Glyn is respectful, while Mog remains modest. Glyn's saying that Mog should have won a Wales cap also reflects the importance put on rugby in Valleys communities. This is a huge compliment to Mog.

- 11 Glyn Should ave given you a cap back in the fifties, mun.
- 12 Mog Aye well, iss one o those things, innit?
- 13 Glyn Epic player you were, butt. I mean, we used to go down to Stradey special to see you.
- 14 Mog Did ew?
- 15 Glyn Right enough. Only a crwt, mind, there on my old man's shoulders, shoutin like ell.
- 22 Glyn I remember you scrum↗magin↘ in one of em. Like a bloody rock, butt.
- 23 Mog Thassit, innit. Solid, but they↗ used to say I was too light and not mobile enough.
- 24 Glyn Rubbish, mun. Rubbish.

In Scene 6, Glyn confides in Mog, letting him know his amorous plans for Paris.

- 26 Glyn Twickenham 76, three.
- 27 Mog Uh?
- 28 Glyn [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
- 29 Mog What d'you mean three? We scored twenty one. We beat them 21-19↗.
- 30 Glyn Not points, mun. Umpty, innit. Three times.
- 31 Mog Three women↗? [looks back at seat behind where Maldwyn is sitting, reading a magazine]

- 32 Glyn Oh, no. Three times, innit?
- 33 Mog [laughs] An now Paris. Four!=

3. Wales/Welsh/Wenglish territory [superior] / Nationalism

There is a strong pro-Wales feeling in this piece, featuring as it does a rugby supporters' trip to Paris to see Wales' Grand Slam decider against France. The Welsh rugby team is accorded high status, as reflected in Maldwyn's choice of window display for his boutique.

- 6 Mal For autographs, see. I'm usin it as the focal point for this window tribute I'm creatin for the Welsh team.
- 7 Car A window tribute?
- 8 Mal You, know, a display in the window of my boutique. Look! I got Geoff Wheel's - oh, e's brutal - and JPR's already. They're both lovely boys. Signed straight off, not a murmur.
- 9 Car Oh?
- 10 Mal Oh please God I gets the rest!

Wales' victory over England, the old enemy, at Twickenham in 1976, is mentioned. Mog initially misunderstands Glyn, thinking he is talking about rugby. Mog quickly retorts with the correct score in the victory against England.

- 28 Glyn [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
- 29 Mog What d'you mean three? We scored twenty one. We beat them 21-19⁷.
- 30 Glyn Not points, mun. Umpty, innit. Three times.

A victory over the French is anticipated.

- 35 Mal [leaning over from seat behind. Sings to tune of Sospan Fach] Oo'll beat the Froggies? Oo'll beat the Froggies? [Glyn joins in] Oo'll beat the Froggies but good old Sospan Fach! [they all laugh]

3. Gender roles

Male 'macho' roles are clearly defined but Maldwyn stands out as different through being camp.(see under Personal Identity above). While Mog and Glyn are drinking cans of Felinfoel ale, Maldwyn takes a swig from his hipflask. Maldwyn is concerned about the window display for his boutique, while Glyn and Mog talk about rugby and sex.

5. Self-deprecation

Mog's modesty when Glyn tells him he should have won a Wales cap.

- 22 Glyn I remember you scrum⁷magin⁷ in one of em.
Like a bloody rock, butt.
- 23 Mog Thassit, innit. Solid, but they⁷ used to say I was
too light and not mobile enough.
- 24 Glyn Rubbish, mun. Rubbish.

Maldwyn's comments about drinking.

- 16 Mal [drinking from hipflask] I can't afford to get
pissed.
- 17 Car What?
- 18 Mal Not yet.
- 19 Car Oh.
- 20 Mal I'm a real terror when I gets goin.
- 21 Car I bet you are⁷! [laughs]

C. Outsiders

1. Outsiders identifiable by speech, attitude

Maldwyn is identifiable as different (i.e. camp, gay) from the rest of the group by the way he speaks, what he wears and what he talks about. However, he is not an outsider in the true sense as he is still very much part of the group

and shares the common interest in rugby and seeing Wales winning the Grand Slam.

3. Anti-English sentiments

Wales' victory over England, the old enemy, at Twickenham in 1976, is mentioned. Mog initially misunderstands Glyn, thinking he is talking about rugby. Mog quickly retorts with the correct score in the victory against England.

- | | | |
|----|------|--|
| 28 | Glyn | [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three. |
| 29 | Mog | What d'you mean three? We scored twenty one. We beat them 21-19. |
| 30 | Glyn | Not points, mun. Umpty, innit. Three times. |

D. The World of Work

1. Occupation / Work

The only mention of work in this excerpt is Maldwyn's window display for his boutique (lines 6-8), clearly something he enjoys. The whole atmosphere of the excerpt – indeed the film as a whole – is one of leisure, freedom, escapism.

E. Social Attitudes

1 Social norms / Social attitudes and 4. World View

Rugby is prominent as a common interest. This is an all-male rugby trip to Paris and the emphasis is on relaxation and enjoyment. The boys are already drinking on the bus to Cardiff Airport. Glyn talks of his intended sexual 'Grand Slam'. The cares and worries – indeed some of the norms of behaviour – of home are left behind in a generally permissive, hedonistic escape.

H. Sport

Rugby dominates this excerpt and film. It is part of the identity of the Valleys communities – indeed the national identity of Wales. The trip is to support of the Welsh rugby team as they attempt to win the Grand Slam.

I. Narrative Themes

1. Misunderstanding

Caradog doesn't understand why Maldwyn has a rugby ball (Scene 1)..

Mog misunderstands Glyn when he shows him the inscription inside his cap. Mog thinks Glyn is referring to rugby and the game against England in 1976 whereas Glyn is really referring to his amorous exploits on the visit to Twickenham to see the match (Scene 6).

2. Incongruity

Maldwyn's camp persona and behaviour on a macho rugby trip.

Maldwyn taking a photo of the boys peeing (Scene 5).

Glyn's amorous plans (Scene 6).

Maldwyn eavesdropping as Glyn explains his plans to Mog (Scene 6)

J. Arts / Culture

Consider Maldwyn's window display as public art.

M. Sex

Sex features prominently in Glyn's plans for Paris. Having 'scored' three times on the 1976 Twickenham trip, he is hoping to 'score' four times and thus achieve a sexual 'Grand Slam' of his own on the visit to Paris. This is one of the main drivers of the plot.

Though not featured in this excerpt, the visit to the strip club later in the film, and Glyn's amorous success with Odette, are all part of the permissive, frolicking romp.

N. Drinking

Drinking features prominently as part of the enjoyment and relaxation on the trip. The boys are already drinking in the bus to Cardiff Airport. Mog and Glyn are drinking cans of Felinfoel ale, while Madwyn swigs from a hipflask.

Generally, the film creates a 'feel good' factor, linked to nostalgia for the 'glory days' of Welsh rugby, and amusement at the antics of the tour party.

DISCOURSE ANALYSIS

A. Core Concept: Discourse

1. *Discourse is language in use in a social context* – here the social context of an all-male rugby trip to Paris, on the bus, travelling to Cardiff Airport to get the flight to Paris.
2. *Language is a form of action (i.e performative in nature)*
3. *Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed* – roles and identities are performed (see TA , Section B.1 – Personal Identity).

B. Core Concepts : Narrative and Personal Narrative

While the film as a whole may be considered as a narrative, the excerpt is only one relatively small part of it, and incomplete in terms of a full narrative.

C. Analytical Approach: The Ethnography of Communication

It is possible to consider the excerpt on 2 levels:

1. An all-male rugby from the Valleys trip to Paris
2. A film chronicling a moment in rugby history and community participation, and also the creative enterprise of director/producer, writer and actors

Hymes:

Situation

-setting, time, place, physical circumstances: and scene, i.e. 'psychological setting'

1. On a bus, an all-male rugby trip to Paris in 1977, travelling to Cardiff Airport.
2. A film consciously being made, with the director/producer, writer and actors as active creators

Participants

-speaker(s) and audience(s)

1. Two sets of speakers: Caradog and Maldwyn; Glyn and Mog. The partner in conversation is effectively the audience. Maldwyn eavesdrops part of the conversation in Scene 6 between Glyn and Mog.
2. The actors playing roles in a film, producing an entertaining comedy reflecting some of the main interests and concerns of the Valleys communities. The audiences are those watching on TV, in the cinema or on DVD, and also the actors and production team, particularly in respect of the ad lobbing which is so characteristic of this film.

Ends

-purposes, aims and outcomes

1. Maldwyn wants to explain to Caradog about the window display he is creating for his boutique. Glyn tells Mog of his admiration for him as a player and also confides his sexual plans for Paris.
2. To introduce the leading characters while moving the plot along.

Act Sequence

-form and order and content

The scene can be divided into six scenes:

1. Lines 0-10

Caradog and Maldwyn, who are sitting together on the bus, talk about the autographed rugby ball Maldwyn has with him. By way of introduction to the scene, we hear odd words of conversation taking place on the bus before Caradog and Maldwyn start their conversation.

2. Lines 11-15 Glyn and Mog are standing together on the bus, drinking Felinfoel beer. Glyn tells Mog that he (Mog) should have won a Welsh cap in the 50s.
 3. Lines 16-21 Maldwyn and Caradog continue their conversation. Maldwyn takes a swig from his hipflask.
 4. Lines 22-24 Glyn and Mog continue their conversation. Mog is modest and philosophical about not winning a Wales cap.
 5. Line 25 The bus stops and pulls over for the boys to have a pee. Maldwyn takes a photo of the boys lined up along the bus, having a pee.
 6. Lines 26-35 Glyn and Mog are now sitting on the bus. Glyn shows Mog the inscriptions inside his cap and explains that these relate to his amorous exploits in Twickenham the previous year. He confides that he is after a 'Grand Slam' of a sexual kind during the visit to Paris. Maldwyn, who is now sitting in the seat behind, reading a magazine, is probably eavesdropping. At line 35 he bursts into song with 'Oo'll beat the Froggies?' to the tune of 'Sospan Fach'. They all laugh.
- Essentially there are two conversations, that between Maldwyn and Caradog (Scenes 1 and 3) and that between Mog and Glyn (Scenes 2, 4 and 6). Scenes 2 and 4 major on rugby, while Scene 6 is about sex. Maldwyn eavesdrops at least part of Scene 6.
- Scene 5 is an amusing interlude between Scenes 4 and 6.

Key

-mode, register or style of speaking

informal.

Colloquial, marked South Wales accents,

Instrumentalities

-oral/written, language variety e.g. inclusion of dialect features etc

spoken dialogue from film, scripted but heavily ad libbed; numerous Wenglish features.

Norms of interaction

-social rules governing the event, including turn taking, interrupting, drawing inferences etc

In Scene 1, Maldwyn responds to Caradog's enquiries and explains the purpose of the autographed rugby ball he has with him.

In Scene 3, Maldwyn opens with a comment about not being able to 'afford to get pissed' (while taking a swig from his hipflask). Caradog's remarks are monosyllabic except for line 21, which closes the conversation.

21 Car I bet you are↑! [laughs]

In Scenes 2 and 4, Glyn expresses his admiration for Mog as a rugby player, stating he should have won a cap back in the 50s. Mog responds modestly and philosophically about not winning a cap.

In Scene 6, Glyn reveals to Mog his amorous plans for Paris. He shows Mog the inscription inside his cap. Mog thinks Glyn is referring to rugby, not sex. When he realises Glyn's drift, Mog at first thinks Glyn had 'scored' with three different women at Twickenham. Glyn explains that he meant he had 'scored' three times, and reveals he hopes to go for a 'Grand Slam' of four times in Paris.

Maldwyn, now sitting behind them on the bus, is eavesdropping from at least line 31. He breaks into song 'Oo'll beat the Froggies' to the tune of *Sospan Fach* to close the piece.

Note that Glyn does not tell Mog outright about his plan rather makes allusion to it by indicating the inscription in his cap. Once Mog understands he is talking about sex, Mog realises what Glyn intends to achieve in his own personal 'Grand Slam'.

Genres

- film, scripted but heavily ad libbed by the cast.

F. Core Concept and Analytical Approach: Performance

There are three levels of performance:

1. The characters at the level of personal interactions in the film, with the partners in conversation as audience.
2. The film as a scheduled TV, cinema or DVD entertainment, with a 'remote' audience.

3. The director/producer, writer and actors creating the film, the actors ad libbing and the team acting as audience for this creative activity.

I. Analytical Approach: Conversation Analysis

Sacks, Schlegoff and Jefferson

Detailed analysis of ordinary conversation in order to investigate patterns of, for example, turn-taking, openings and closings, showing agreement and disagreement, topic management and shift, inference, and so on.

In Scene 1, Maldwyn responds to Caradog's enquiries and explains the purpose of the autographed rugby ball he has with him. Maldwyn immediately reveals something of his personal identity and interests. His voice and behaviour is camp, especially in the context of a macho-orientated rugby trip from the Valleys in the 1970s.

[sitting together on bus]

- | | | |
|----|-----|---|
| 1 | Car | What have you got there? A bomb? |
| 2 | Mal | A ball. |
| 3 | Car | A ball↑? |
| 4 | Mal | A ball. |
| 5 | Car | Oh. |
| 6 | Mal | For autographs, see. I'm usin it as the focal point for this window tribute I'm creatin for the Welsh team. |
| 7 | Car | A window tribute? |
| 8 | Mal | You, know, a display in the window of my boutique. Look! I got Geoff Wheel's - oh, e's brutal - and JPR's already. They're both lovely boys. Signed straight off, not a murmur. |
| 9 | Car | Oh? |
| 10 | Mal | Oh please God I gets the rest! |

In Scene 3, Maldwyn opens with a comment about not being able to afford to get pissed' (while taking a swig from his hipflask). Caradog's remarks are monosyllabic except for line 21, which closes the conversation. Maldwyn is again the more talkative. Line 20 is a form of self deprecation but also an indication that he is a force to be reckoned with too. This scene serves to give us more information about Maldwyn and what he may get up to later on.

[sitting together on bus]

- 16 Mal [drinking from hipflask] I can't afford to get
pissed.
- 17 Car What?
- 18 Mal Not yet.
- 19 Car Oh.
- 20 Mal I'm a real terror when I gets goin.
- 21 Car I bet you are↑! [laughs]

In Scenes 2 and 4, Glyn expresses his admiration for Mog as a rugby player, stating he should have won a cap back in the 50s. Mog responds modestly and philosophically about not winning a cap.

[standing together on bus, drinking Felinfoel beer]

- 11 Glyn Should ave given you a cap back in the fifties,
mun.
- 12 Mog Aye well, iss one o those things, innit?
- 13 Glyn Epic player you were, butt. I mean, we used to go
down to Stradey special to see you.
- 14 Mog Did ew?
- 15 Glyn Right enough. Only a crwt, mind, there on my old
man's shoulders, shoutin like ell.

[standing together on bus]

- 22 Glyn I remember you scrum↗magin↘ in one of em.
Like a bloody rock, butt.

- 23 Mog Thassit, innit. Solid, but they↗ used to say I was too light and not mobile enough.
- 24 Glyn Rubbish, mun. Rubbish.

In Scene 6, Glyn confides to Mog his amorous plans for Paris. He shows Mog the inscription inside his cap. Mog thinks Glyn is referring to rugby, not sex. When he realises Glyn's drift, Mog at first thinks Glyn had 'scored' with three women at Twickenham. Glyn explains that he meant he had 'scored' three times, and reveals he hopes to go for a 'Grand Slam' of four times in Paris.

Maldwyn, now sitting behind them on the bus, is eavesdropping from at least line 31. He breaks into song 'Oo'll beat the Froggies' to the tune of *Sospan Fach* to close the piece.

Note that Glyn does not tell Mog outright about his plan rather makes allusion to it first by indicating the inscription in his cap. Once Mog understands he is talking about sex, Mog realises what Glyn intends to achieve in his own personal 'Grand Slam'.

This conversation serves to strengthen the links between Glyn and Mog. Glyn has already expressed his admiration for Mog as a rugby player and now confides to him – as a 'man of the world' – his amorous intentions in Paris.

- [sitting together on bus]
- 26 Glyn Twickenham 76, three.
- 27 Mog Uh?
- 28 Glyn [showing inscription in inside of cap] Twickenham, see, big T; three crosses. Twickenham 76: scored three.
- 29 Mog What d'you mean three? We scored twenty one. We beat them 21-19↗.
- 30 Glyn Not points, mun. Umpty, innit. Three times.
- 31 Mog Three women↗? [looks back at seat behind where Maldwyn is sitting, reading a magazine]

- 32 Glyn Oh, no. Three times, innit?
- 33 Mog [laughs] An now Paris. Four!=
- 34 Glyn Four! The Grand Slam! Le Grand ...[French accent]
- 35 Mal [leaning over from seat behind. Sings to tune of Sospan Fach] Oo'll beat the Froggies? Oo'll beat the Froggies? [Glyn joins in] Oo'll beat the Froggies but good old Sospan Fach! [they all laugh]

J. Analytical Approach: Critical Discourse Analysis (CDA)

The text expresses the freedom and joy of a rugby trip from the Valleys to Paris, something which would strike a chord with the intended audience. In this short piece, we see how identities are built up through word and action (see TA, B1. personal Identity) and also what themes are prominent: e.g. rugby, sex and drinking (not necessarily in that order!).

As a piece of social practice, it functions at two levels.

1. An all-male rugby from the Valleys trip to Paris
2. A film chronicling a moment in rugby history and community participation, and also the creative enterprise of director/producer, writer and actors.

At both levels we see the importance of rugby to the community and the type of behaviour and antics associated with the rugby trip.

At both levels too, we can get a sense of how the film mirrors and reflects the society which it depicts and in which it has been produced. Its success is in no small measure attributable to the way in which it faithfully and amusingly depicts the values, beliefs, concerns and characteristics of the community in which and for which it was produced. There may be exaggerations but the film is sufficiently true to life as to be completely credible.

We also get a feel for how the director and actors are themselves part of that community, and , because of their familiarity with it, with its characteristics

and with its mode of expression, they are able to express and reflect it both convincingly and entertainingly.

Appendix 4:1 Textual Analysis Summary – Literary and Formal Performance texts

		Linguistic Features Words	Lines	Lines containing Dialogue	Duration	Words per second	Non-standard uses	Index (all non- standard / total words, as %
Catrin Dafydd	Random Deaths and Custard	2400	296	72	n/a	n/a	150	6.3
Raymond Williams	Border Country	2800	350	146	n/a	n/a	43	1.5
Alexander Cordell	Rape of the Fair Country	2300	491	238	n/a	n/a	34	1.5
Meic Stephens	Yeah, Dai Dando	1450	145	0	n/a	n/a	270	18.6
Lewis Davies	Work, Sex and Rugby	1850	230	109	n/a	n/a	28	1.6
Rachel Trezise	The Joneses (Fresh Apples)	2000	224	91	n/a	n/a	70	3.5
Don Llewellyn	The Kissing Gate	1600	179	75	n/a	n/a	26	1.6
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	1330	218	n/a	13m 53s	1.60	306	23.0
John Edwards 2 (Red Riding Hood)	Wenglish Revised	560	82	n/a	5m 12s	1.79	146	26.1
John Edwards Total		1890	300	n/a	19m 05s	1.65	452	23.9
Kevin Allen Dir. (Twin Town)	Twin Town	680	67	n/a	5m 15s	2.16	142	20.9
Max Boyce	Live at Treorchy	1120	191	n/a	11m 17s	1.66	75	6.7
Ryan Davies	Ryan at the Rank	430	60	n/a	3m 20s	2.15	48	11.2
Roy Noble	Letter from Aberdare 1	1080	170	n/a	5m 32s	3.25	62	5.7
John Hefin Dir.(Grand Slam)	Grand Slam	260	35	n/a	2m 07s	2.05	40	15.4

Appendix 4:1 contd. Textual Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		A: Community 1. References to community / community identity/ belonging to community	2. Friendship, Solidarity	3. Wales/Welsh/ Wenglish territory [superior] / Nationalism	4. Community deprecation	5. Unacceptable behaviour by insider
Catrin Dafydd	Random Deaths and Custard	✓	-	-	-	✓
Raymond Williams	Border Country	✓	✓	-	-	✓
Alexander Cordell	Rape of the Fair Country	✓	✓	✓	-	✓
Meic Stephens	Yeah, Dai Dando	✓✓	-	✓✓	✓	-
Lewis Davies	Work, Sex and Rugby	✓	✓	-	-	✓
Rachel Trezise	The Joneses (Fresh Apples)	✓	✓	-	✓	✓
Don Llewellyn	The Kissing Gate	✓	✓	✓	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	✓	-	✓	✓
John Edwards 2 (Red Riding Hood)	Wenglish Revised	✓	-	-	-	-
John Edwards Total						
Kevin Allen Dir. (Twin Town)	Twin Town	✓	✓	-	-	✓
Max Boyce	Live at Treorchy	✓✓✓	✓	✓✓✓	✓	✓
Ryan Davies	Ryan at the Rank	✓	✓	✓	-	✓
Roy Noble	Letter from Aberdare 1	✓✓	✓✓	✓	✓✓	✓✓
John Hefin Dir.(Grand Slam)	Grand Slam	✓	✓	✓	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:1 contd. Textual Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		B: Personal Identity and Kinship 1. Personal Identity	2. Family/ Belonging to family group	3. Gender roles	4. Relationships	5. Self deprecation	6. Unacceptable behaviour by family member
Catrin Dafydd	Random Deaths and Custard	✓✓✓	✓	-	✓	✓	✓
Raymond Williams	Border Country	✓	-	-	-	-	-
Alexander Cordell	Rape of the Fair Country	✓	✓	✓	✓	-	✓
Meic Stephens	Yeah, Dai Dando	✓✓✓	✓✓✓	-	✓	-	✓✓✓
Lewis Davies	Work, Sex and Rugby	✓✓✓	✓	✓	✓	-	-
Rachel Trezise	The Joneses (Fresh Apples)	✓✓	✓✓	✓	✓	-	✓
Don Llewellyn	The Kissing Gate	✓	✓	✓	✓	-	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	✓	✓	✓	✓	✓
John Edwards 2 (Red Riding Hood)	Wenglish Revised	-	✓	✓	✓	-	-
John Edwards Total							
Kevin Allen Dir. (Twin Town)	Twin Town	-	✓	-	-	-	-
Max Boyce	Live at Treorchy	✓✓	✓✓	✓	✓	✓✓	✓
Ryan Davies	Ryan at the Rank	-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1	✓✓✓	✓	✓	✓	✓	-
John Hefin Dir.(Grand Slam)	Grand Slam	✓	✓	✓	-	✓	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:1 contd. Textual Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		C: Outsiders 1. Outsiders identifiable by speech, attitude	2. Outwitting the outsider	3. Anti-English sentiments	D: The World of Work 1. Occupation / Work	2. Trades Unions	3. Economics	4. Training	5. Unemployment
Catrin Dafydd	Random Deaths and Custard	✓	-	-	✓	-	-	-	-
Raymond Williams	Border Country	✓	-	-	✓✓✓	✓✓✓	✓	-	✓
Alexander Cordell	Rape of the Fair Country	✓	✓	✓	✓✓✓	✓✓✓	-	-	-
Meic Stephens	Yeah, Dai Dando	✓	-	✓✓✓	✓	-	-	-	-
Lewis Davies	Work, Sex and Rugby	✓	-	-	✓	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)	✓	✓	-	✓	-	-	-	-
Don Llewellyn	The Kissing Gate	✓	✓	-	✓	-	-	-	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	-	✓	✓	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised	✓	✓	-	✓	-	-	-	-
John Edwards Total									
Kevin Allen Dir. (Twin Town)	Twin Town	✓	✓	-	✓	-	✓	-	✓
Max Boyce	Live at Treorchy	✓	✓	✓	✓	-	-	-	-
Ryan Davies	Ryan at the Rank	✓	✓	✓	✓	-	-	-	-
Roy Noble	Letter from Aberdare 1	✓	-	✓	✓	-	-	-	-
John Hefin Dir. (Grand Slam)	Grand Slam	✓	-	✓	✓	-	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:1 contd. Textual Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		E: Social Attitudes 1. Social norms / Social attitudes	2. Moral issues	3. Legal Issues	4. World View	F: Politics	G: Religion	H: Sport
Catrin Dafydd	Random Deaths and Custard	✓	-	-	-	-	✓	✓
Raymond Williams	Border Country	-	✓	✓	✓	✓✓✓	✓	✓
Alexander Cordell	Rape of the Fair Country	-	✓	✓	✓	✓✓✓	✓	-
Meic Stephens	Yeah, Dai Dando	✓	✓	-	✓	✓✓✓	-	✓
Lewis Davies	Work, Sex and Rugby	✓	✓	-	-	-	-	✓✓
Rachel Trezise	The Joneses (Fresh Apples)	✓	-	-	-	-	-	✓
Don Llewellyn	The Kissing Gate	✓	-	-	-	-	✓	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised	✓	-	-	-	-	-	-
John Edwards Total								
Kevin Allen Dir. (Twin Town)	Twin Town	✓	✓	✓	✓	-	✓	✓
Max Boyce	Live at Treorchy	✓	✓	✓	✓	✓	✓	✓✓✓
Ryan Davies	Ryan at the Rank	-	-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1	✓	✓	✓	✓	✓	✓	✓
John Hefin Dir.(Grand Slam)	Grand Slam	✓	✓	✓	✓	-	-	✓✓✓

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:1 contd. Textual Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		J: Arts / Culture	K: Education	L: Drugs	M: Sex	N: Drinking	O: Crime	P: Health / Injury	Q: Urban / Social Decline / Poverty
Catrin Dafydd	Random Deaths and Custard	-	-	-	✓	-	-	✓	-
Raymond Williams	Border Country	-	-	-	-	-	-	-	-
Alexander Cordell	Rape of the Fair Country	-	-	-	-	-	✓	✓	-
Meic Stephens	Yeah, Dai Dando	✓	✓✓✓	✓	✓	✓	✓	✓	✓✓
Lewis Davies	Work, Sex and Rugby	✓	✓	-	✓✓	✓✓	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)	✓	✓	✓✓✓	✓✓✓	-	✓✓	-	✓✓✓
Don Llewellyn	The Kissing Gate	✓	✓✓✓	-	-	✓✓	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	-	-	-	-	-	-	✓	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised	-	-	-	-	-	✓	✓	-
John Edwards Total									
Kevin Allen Dir. (Twin Town)	Twin Town	-	-	✓✓✓	-	✓	✓✓	✓	✓✓
Max Boyce	Live at Treorchy	✓✓	-	-	-	-	✓	✓	-
Ryan Davies	Ryan at the Rank	-	-	-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1	✓	-	-	-	-	✓	✓	-
John Hefin Dir.(Grand Slam)	Grand Slam	✓	-	-	✓✓✓	✓✓✓	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4.2 Discourse Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL		A: Discourse	1. Discourse is language in use in a social context	2. Language is a form of action (i.e. performative in nature)	3. Languages is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed
Catrin Dafydd	Random Deaths and Custard		✓	✓	✓✓
Raymond Williams	Border Country		✓	✓	✓
Alexander Cordell	Rape of the Fair Country		✓	✓	✓
Meic Stephens	Yeah, Dai Dando		✓	✓	✓✓
Lewis Davies	Work, Sex and Rugby		✓	✓	✓
Rachel Trezise	The Joneses (Fresh Apples)		✓	✓	✓
Don Llewellyn	The Kissing Gate		✓	✓	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		✓	-	✓
John Edwards 2 (Red Riding Hood)	Wenglish Revised		✓	✓	✓
Kevin Allen Dir. (Twin Town)	Twin Town		✓	✓	✓
Max Boyce	Live at Treorchy		✓	✓	✓
Ryan Davies	Ryan at the Rank		-	-	-
Roy Noble	Letter from Aberdare 1		-	-	-
John Hefin Dir.(Grand Slam)	Grand Slam		✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		B: Core Concepts: Narrative & Personal Narrative	LABOV: 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'	DOLBY STAHL: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and is content is non- traditional.'	Three typical features of personal narrative
Catrin Dafydd	Random Deaths and Custard		✓	✓	✓
Raymond Williams	Border Country		✓	✓	✓
Alexander Cordell	Rape of the Fair Country		✓	-	-
Meic Stephens	Yeah, Dai Dando		✓	-	-
Lewis Davies	Work, Sex and Rugby		✓	-	-
Rachel Trezise	The Joneses (Fresh Apples)		✓	✓	✓
Don Llewellyn	The Kissing Gate		✓	✓	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		✓	-	-
Kevin Allen Dir. (Twin Town)	Twin Town		-	-	-
Max Boyce	Live at Treorchy		✓	✓	✓
Ryan Davies	Ryan at the Rank		-	-	-
Roy Noble	Letter from Aberdare 1		✓	✓	✓
John Hefin Dir.(Grand Slam)	Grand Slam		✓	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

THEMATIC MATERIAL	C:Analytical Approach: The Ethnography of Communication	HYMES:	Situation	Participants	Ends	Act Sequence	Key	Instrument-alities	Norms of interaction	Genres
Catrin Dafydd	Random Deaths and Custard	✓	✓	✓	✓	✓	✓	✓	✓	✓
Raymond Williams	Border Country	✓	✓	✓	✓	✓	✓	✓	✓	✓
Alexander Cordell	Rape of the Fair Country	✓	✓	✓	✓	✓	✓	✓	✓	✓
Meic Stephens	Yeah, Dai Dando	✓	✓	✓	✓	✓	✓	✓	✓	✓
Lewis Davies	Work, Sex and Rugby	✓	✓	✓	✓	✓	✓	✓	✓	✓
Rachel Trezise	The Joneses (Fresh Apples)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Don Llewellyn	The Kissing Gate	✓	✓	✓	✓	✓	✓	✓	✓	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	✓	✓	✓	✓	✓	✓	✓	✓
John Edwards 2 (Red Riding Hood)	Wenglish Revised	✓✓✓	✓	✓	✓	✓	✓	✓	✓	✓
Kevin Allen Dir. (Twin Town)	Twin Town	✓	✓	✓	✓	✓	✓	✓	✓	✓
Max Boyce	Live at Treorchy	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ryan Davies	Ryan at the Rank	✓	✓	✓	✓	✓	✓	✓	✓	✓
Roy Noble	Letter from Aberdare 1	✓	✓	✓	✓	✓	✓	✓	✓	✓
John Hefin Dir.(Grand Slam)	Grand Slam	✓✓	✓	✓	✓	✓	✓	✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		D: Analytical Approaches: Narrative Analysis and Literary Folkloristics	Labov – Elements of Narrative 1. Abstract	2. Orientation	3. Complicating action	4. Evaluation	5 Result or resolution	6 Coda
Catrin Dafydd	Random Deaths and Custard		-	-	-	-	-	-
Raymond Williams	Border Country		-	-	-	-	-	-
Alexander Cordell	Rape of the Fair Country		-	-	-	-	-	-
Meic Stephens	Yeah, Dai Dando		-	-	-	-	-	-
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)		✓	✓	✓	✓	✓	✓
Don Llewellyn	The Kissing Gate		-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		✓	✓	✓	✓	✓	✓
Kevin Allen Dir. (Twin Town)	Twin Town		-	-	-	-	-	-
Max Boyce	Live at Treorchy		✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓
Ryan Davies	Ryan at the Rank		-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1		✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓
John Hefin Dir.(Grand Slam)	Grand Slam		-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		D: Analytical Approaches: Narrative Analysis and Literary Folkloristics	Dolby Stahl – Characteristics or Personal Narrative	(a) demonstrate personal character	(b) have a didactic quality (thus relating to behaviour)	(c) contain humour or irony (thus reflecting attitude).	Dolby Stahl: Folk Groups	Dolby Stahl - Analytical Strategy
Catrin Dafydd	Random Deaths and Custard		✓	✓	✓	✓	-	-
Raymond Williams	Border Country		-	-	-	-	-	-
Alexander Cordell	Rape of the Fair Country		-	-	-	-	-	-
Meic Stephens	Yeah, Dai Dando		✓	✓	✓	✓	✓	✓
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)		✓	✓	✓	✓	✓	✓✓
Don Llewellyn	The Kissing Gate		✓	✓	✓	✓	✓	✓✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		-	-	-	-	-	-
Kevin Allen Dir. (Twin Town)	Twin Town		-	-	-	-	-	-
Max Boyce	Live at Treorchy		✓	✓	✓	✓	-	-
Ryan Davies	Ryan at the Rank		-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1		✓	✓	✓	✓	-	-
John Hefin Dir.(Grand Slam)	Grand Slam		✓	✓	✓	✓	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		E: Analytical Approach: Discursive Psychology	Bruner – 4 essential properties of narrative	1. It exhibits inherent sequentiality.	2. Narrative can be 'real' or 'imaginary', without loss of power	3. It forges links between the exceptional and the ordinary	4. It possesses 'dramatic' quality.	Burke Pentad
Catrin Dafydd	Random Deaths and Custard		✓	✓	✓	✓	✓	✓
Raymond Williams	Border Country		-	-	-	-	-	✓
Alexander Cordell	Rape of the Fair Country		-	-	-	-	-	✓
Meic Stephens	Yeah, Dai Dando		-	-	-	-	-	-
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	✓
Rachel Trezise	The Joneses (Fresh Apples)		✓	✓	✓	✓	✓	-
Don Llewellyn	The Kissing Gate		-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		✓	✓	✓	✓	✓	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		✓	✓	✓	✓	✓	-
Kevin Allen Dir. (Twin Town)	Twin Town		✓	✓	✓	✓	✓	✓
Max Boyce	Live at Treorchy		✓	✓	✓	✓	✓	-
Ryan Davies	Ryan at the Rank		-	-	-	-	-	-
Roy Noble	Letter from Aberdare 1		✓	✓	✓	✓	✓	-
John Hefin Dir.(Grand Slam)	Grand Slam		-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		F: Core Concept and Analytical Approach: Performance	Bauman	Scheduled	Temporally Bounded	Spatially Bounded	Programmed, having sequence and structure	Audience	Interpretive Frame	Keying
Catrin Dafydd	Random Deaths and Custard	✓(dual)	✓	✓	✓	✓	✓	✓(dual)	✓	✓
Raymond Williams	Border Country	✓	✓	✓	✓	✓	✓	✓	✓	✓
Alexander Cordell	Rape of the Fair Country	✓	-	✓	✓	-	✓	✓	✓	✓
Meic Stephens	Yeah, Dai Dando	✓	✓	✓	✓	✓	-	-	-	-
Lewis Davies	Work, Sex and Rugby	✓	-	✓	✓	-	✓	✓	✓	✓
Rachel Trezise	The Joneses (Fresh Apples)	✓(dual)	✓	✓	✓	✓	✓	✓	✓	✓
Don Llewellyn	The Kissing Gate	✓(dual)	✓	✓	✓	✓	✓	✓	✓	✓
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	✓	✓	✓	✓	✓	✓	✓	✓	✓
John Edwards 2 (Red Riding Hood)	Wenglish Revised	✓	✓	✓	✓	✓	✓	✓✓	✓✓	✓✓✓
Kevin Allen Dir. (Twin Town)	Twin Town	✓	✓	✓	✓	✓	✓	✓	✓	✓
Max Boyce	Live at Treorchy	✓✓	✓	✓	✓	✓	✓	✓✓	✓✓	✓✓
Ryan Davies	Ryan at the Rank	✓	✓	✓	✓	✓	✓	✓	✓	✓
Roy Noble	Letter from Aberdare 1	✓	✓	✓	✓	✓	✓(triple)	✓	✓	✓
John Hefin Dir.(Grand Slam)	Grand Slam	✓(triple)	✓	✓	✓	✓	✓	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		G: Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory	John Austin:	Locution	Illocution	Perlocution	Grice: co- operative principle between speakers: Conversational Maxims	Sperber: Relevance Theory
Catrin Dafydd	Random Deaths and Custard		-	-	-	-	-	✓✓✓
Raymond Williams	Border Country		✓	✓	✓	✓	-	✓
Alexander Cordell	Rape of the Fair Country		-	-	-	-	-	-
Meic Stephens	Yeah, Dai Dando		-	-	-	-	-	-
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)		✓	-	-	-	-	-
Don Llewellyn	The Kissing Gate		-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		-	-	-	-	-	-
Kevin Allen Dir. (Twin Town)	Twin Town		✓	✓	✓	✓	-	-
Max Boyce	Live at Treorchy		-	-	-	-	-	✓
Ryan Davies	Ryan at the Rank		✓	✓	✓	✓	-	-
Roy Noble	Letter from Aberdare 1		-	-	-	-	-	-
John Hefin Dir.(Grand Slam)	Grand Slam		-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		G: Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory (contd.)	Roman Jakobson: 6 functions of language	1. Referential	2. Expressive	3. Conative	4. Phatic	5. Metalingual	6. Poetic
Catrin Dafydd	Random Deaths and Custard		-	-	-	-	-	-	-
Raymond Williams	Border Country		✓	✓	✓	✓	✓	✓	-
Alexander Cordell	Rape of the Fair Country		-	-	-	-	-	-	-
Meic Stephens	Yeah, Dai Dando		-	-	-	-	-	-	-
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)		-	-	-	-	-	-	-
Don Llewellyn	The Kissing Gate		-	-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		-	-	-	-	-	-	-
Kevin Allen Dir. (Twin Town)	Twin Town		-	-	-	-	-	-	-
Max Boyce	Live at Treorchy		-	-	-	-	-	-	-
Ryan Davies	Ryan at the Rank		✓	✓	-	✓	✓	-	-
Roy Noble	Letter from Aberdare 1		-	-	-	-	-	-	-
John Hefin Dir.(Grand Slam)	Grand Slam		-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		H: Analytical Approach: interactional Sociolinguistics/ Dramaturgical Analysis: Goffman	Frame	Keying	Frontstage/ Backstage (regions)	Audience	Teams	Situational Markers	Roles	Acting (deliberately) out of character
Catrin Dafydd	Random Deaths and Custard		✓	✓	✓	✓	✓	✓	✓	✓
Raymond Williams	Border Country		✓	✓	✓	✓	✓	✓	✓	✓
Alexander Cordell	Rape of the Fair Country		✓	✓	✓	✓	✓	✓	✓	✓
Meic Stephens	Yeah, Dai Dando		-	-	-	-	-	-	-	-
Lewis Davies	Work, Sex and Rugby		-	-	-	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)		-	-	-	-	-	-	-	-
Don Llewellyn	The Kissing Gate		-	-	-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)		-	-	-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised		-	-	-	-	-	-	-	-
Kevin Allen Dir. (Twin Town)	Twin Town		-	✓	✓	✓	✓	✓	✓	✓
Max Boyce	Live at Treorchy		-	-	-	-	-	-	-	-
Ryan Davies	Ryan at the Rank		✓	✓	✓	✓	✓	✓	✓	✓
Roy Noble	Letter from Aberdare 1		-	-	-	-	-	-	-	-
John Hefin Dir.(Grand Slam)	Grand Slam		-	-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4.2 contd Discourse Analysis Summary – Literary and Formal Performance texts

		I: Analytical Approach:	Conversation Analysis: Sacks, Schlegoff and Jefferson	J: Analytical Approach: Critical Discourse Analysis (CDA): Fairclough	1. Spoken or written language text	2. Instance of discourse practice	3. Piece of social practice
Catrin Dafydd	Random Deaths and Custard	-	-	-	-	-	-
Raymond Williams	Border Country	✓ (see G)	✓	✓	✓	✓	✓
Alexander Cordell	Rape of the Fair Country	-	✓	✓	✓	✓	✓
Meic Stephens	Yeah, Dai Dando	-	✓	✓	✓	✓	✓
Lewis Davies	Work, Sex and Rugby	✓✓✓	-	-	-	-	-
Rachel Trezise	The Joneses (Fresh Apples)	-	-	-	-	-	-
Don Llewellyn	The Kissing Gate	-	-	-	-	-	-
John Edwards 1 (Blod and Annie)	The Best of Wenglish (Vol. 1)	-	-	-	-	-	-
John Edwards 2 (Red Riding Hood)	Wenglish Revised	-	✓✓	✓✓	✓✓	✓✓	✓✓
Kevin Allen Dir. (Twin Town)	Twin Town	-	✓	✓	-	✓	✓
Max Boyce	Live at Treorchy	-	✓	✓	✓	✓	✓
Ryan Davies	Ryan at the Rank	✓	✓	✓	✓	✓	✓
Roy Noble	Letter from Aberdare 1	-	✓	✓	✓	✓	✓
John Hefin Dir.(Grand Slam)	Grand Slam	✓✓✓	✓✓	✓✓	✓✓	✓✓	✓✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:3 Textual Analysis Summary – Personal Narratives

	Linguistic Features	Total Words	Words spoken by narrator	RL words	RL utterances	Narrational Features	Narrational Index (narrational features total words as %)	Duration	Words per second	Non-standard uses	Index (all non-standard / total words, as %)
Jean Lewis	The Urdd Dancing Group in School	910	860	50	16	47	5.5	6m 24s	2.37	21	2.4
Jean Lewis	College, starting teaching and getting married	1720	1630	90	40	77	4.7	12m 0s	2.39	22	1.3
Jean Lewis	Needles and Pins	1090	1060	30	10	39	3.7	7m 11s	2.53	29	2.7
Jean Lewis Total		3720	3550	170	66	163	4.6	25m 35s	2.42	72	2.0
David Jandrell	How I started writing	1280	1160	120	39	82	7.1	7m 43s	2.76	41	3.5
David Jandrell	ZZ Top	690	655	35	15	50	7.6	4m 16s	2.70	14	2.1
David Jandrell Total		1970	1815	155	54	132	7.3	11m 59s	2.74	55	3.0
Roger Pride	Richie and the Swan	930	810	120	27	55	6.8	6m 03s	2.56	27	3.3
Angharad Penny Evans	The Hen Do	720	660	60	23	27	4.1	3m 42s	3.24	32	4.8
Chris Coleman	The Rat, the Explosion and the Execution	2960	2700	260	70	200	7.2	15m 42s	3.14	133	4.8
Alyson Tippings	Growing up in Trefil	1340	1190	150	65	59	5.0	7m 48s	2.86	38	3.2

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:3 contd. Textual Analysis Summary – Personal Narratives

		THEMATIC MATERIAL A: Community	1. References to community / community identity / belonging to community	2. Friendship, Solidarity	3. Wales/ Welsh/ Wenglish territory [superior]/ Nationalism	4. Community deprecation	5. Unacceptable behaviour by insider
Jean Lewis	The Urdd Dancing Group in School		✓	✓	✓	-	-
Jean Lewis	College, starting teaching and getting married		✓	✓	-	-	-
Jean Lewis	Needles and Pins		✓	-	-	-	-
Jean Lewis Total							
David Jandrell	How I started writing		✓	-	-	✓	-
David Jandrell	ZZ Top		✓	-	-	-	-
David Jandrell Total							
Roger Pride	Richie and the Swan		✓	✓	-	-	-
Angharad Penny Evans	The Hen Do		✓	✓	✓	-	-
Chris Coleman	The Rat, the Explosion and the Execution		✓✓	-	-	-	-
Alyson Tippings	Growing up in Trefil		✓✓	✓	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:3 contd. Textual Analysis Summary – Personal Narratives

B: Personal Identity and Kinship		1. Personal Identity	2. Family / Belonging to family group	3. Gender roles	4. Relationships	5. Self deprecation	6. Unacceptable behaviour by family member	C: Outsiders 1. Outsiders identifiable by speech, attitude	2. Outwitting the outsider	3. Anti-English sentiments
Jean Lewis	The Urdd Dancing Group in School	✓✓	-	✓	-	-	-	✓	-	-
Jean Lewis	College, starting teaching and getting married	✓✓	✓	-	✓	-	-	-	-	-
Jean Lewis	Needles and Pins	✓	-	✓	-	-	-	-	-	-
Jean Lewis Total										
David Jandrell	How I started writing	✓✓	-	-	-	✓	-	✓	✓	-
David Jandrell	ZZ Top	✓✓	-	✓	✓	✓	-	✓	-	-
David Jandrell Total										
Roger Pride	Richie and the Swan	✓	-	-	-	-	-	✓	✓	-
Angharad Penny Evans	The Hen Do	✓✓	-	-	-	-	-	✓	-	-
Chris Coleman	The Rat, the Explosion and the Execution	✓	✓	✓	✓	✓	-	-	-	-
Alyson Tippings	Growing up in Trefil	✓✓	✓	✓	-	-	-	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:3 contd. Textual Analysis Summary – Personal Narratives

		D: The World of Work	1. Occupation/Work	2. Trades Unions	3. Economics	4 Training	5. Unemployment	E: Social Attitudes 1. Social norms / Social attitudes	2. Moral issues	3. Legal Issues	4. World View
Jean Lewis	The Urdd Dancing Group in School		✓	-	-	-	-	✓	-	-	-
Jean Lewis	College, starting teaching and getting married		✓✓✓	-	-	✓✓	-	✓	-	-	-
Jean Lewis	Needles and Pins		✓	-	-	-	-	✓	✓	✓	-
Jean Lewis Total											
David Jandrell	How I started writing		✓	-	-	-	-	✓	✓	-	-
David Jandrell	ZZ Top		✓	-	-	-	-	✓	-	-	✓
David Jandrell Total											
Roger Pride	Richie and the Swan		✓	-	-	✓	-	✓	-	-	-
Angharad Penny Evans	The Hen Do		-	-	-	-	-	-	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution		✓	-	-	-	-	✓	-	-	-
Alyson Tippings	Growing up in Trefil		✓	-	-	-	-	✓	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:3 contd. Textual Analysis Summary – Personal Narratives

		F: Politics	G: Religion	H: Sport	I: Narrative Themes 1. Misunderstanding	2. Incongruity	3. Irony	4. Disasters, Suffering	5. Revenge	6. Justice
Jean Lewis	The Urdd Dancing Group in School	✓	✓	-	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married	-	-	-	-	-	-	-	-	-
Jean Lewis	Needles and Pins	-	-	-	-	✓	-	-	-	-
Jean Lewis Total										
David Jandrell	How I started writing	-	-	-	-	-	✓	-	-	-
David Jandrell	ZZ Top	-	-	-	-	✓	✓	-	-	-
David Jandrell Total										
Roger Pride	Richie and the Swan	-	-	✓✓✓	-	✓	✓	-	-	-
Angharad Penny Evans	The Hen Do	-	-	✓✓✓	-	✓	✓	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution	-	-	✓	-	✓	✓	-	-	-
Alyson Tippings	Growing up in Trefil	-	✓✓✓	✓✓✓	-	-	-	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:3 contd. Textual Analysis Summary – Personal Narratives

		J: Arts / Culture	K: Education	L: Drugs	M: Sex	N: Drinking	O: Crime	P: Health / Injury	Q: Urban / Social Decline/ Poverty
Jean Lewis	The Urdd Dancing Group in School	✓✓	✓✓	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married	✓	✓✓✓	-	-	-	-	-	-
Jean Lewis	Needles and Pins	-	✓✓✓	-	-	-	-	✓✓	-
Jean Lewis Total									
David Jandrell	How I started writing	✓	-	-	-	-	-	-	-
David Jandrell	ZZ Top	✓✓	✓	-	✓	✓	✓	-	✓
David Jandrell Total									
Roger Pride	Richie and the Swan	✓	✓	-	✓	✓	✓	-	-
Angharad Penny Evans	The Hen Do	✓	-	-	-	✓✓	-	✓	✓
Chris Coleman	The Rat, the Explosion and the Execution	✓	-	-	-	-	-	✓	-
Alyson Tippings	Growing up in Trefil	-	✓✓✓	-	-	✓	-	-	-

✓ theme featured in text ✓✓ theme of greater relevance ✓✓✓ theme of special relevance

Appendix 4:4 Discourse Analysis Summary – Personal Narratives

A: Discourse		1. Discourse is language use in a social context	2. Language is a form of action (i.e. performative in nature)	3. Language is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed
Jean Lewis	The Urdd Dancing Group in School	✓	✓	✓
Jean Lewis	College, starting teaching and getting married	✓	✓	✓
Jean Lewis	Needles and Pins	✓	✓	✓
Jean Lewis Total				
David Jandrell	How I started writing	✓	✓	✓
David Jandrell	ZZ Top	✓	✓	✓
David Jandrell Total				
Roger Pride	Richie and the Swan	✓	✓	✓
Angharad Penny Evans	The Hen Do	✓	✓	✓
Chris Coleman	The Rat, the Explosion and the Execution	✓	✓	✓
Alyson Tippings	Growing up in Trefil	✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

B: Core Concepts: Narrative and Personal Narrative		Labov: 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'	Dolby Stahl: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is non-traditional'	Three typical features of personal narrative
Jean Lewis	The Urdd Dancing Group in School	✓	✓	✓
Jean Lewis	College, starting teaching and getting married	✓	✓	✓
Jean Lewis	Needles and Pins	✓	✓	✓
Jean Lewis Total				
David Jandrell	How I started writing	✓	✓	✓
David Jandrell	ZZ Top	✓	✓	✓
David Jandrell Total				
Roger Pride	Richie and the Swan	✓	✓	✓
Angharad Penny Evans	The Hen Do	✓	✓	✓
Chris Coleman	The Rat, the Explosion and the Execution	✓	✓	✓
Alyson Tippings	Growing up in Trefil	✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

C: Analytical Approach: The Ethnography of Communication		Hymes:	Situation	Participants	Ends	Act Sequence	Key	Instrumentalities	Norms of interaction	Genres
Jean Lewis	The Urdd Dancing Group in School	✓	✓	✓	✓	✓	✓	✓	✓	✓
Jean Lewis	College, starting teaching and getting married	✓	✓	✓	✓	✓	✓	✓	✓	✓
Jean Lewis	Needles and Pins	✓	✓	✓	✓	✓	✓	✓	✓	✓
Jean Lewis Total										
David Jandrell	How I started writing	✓	✓	✓	✓	✓	✓	✓	✓	✓
David Jandrell	ZZ Top	✓	✓	✓	✓	✓	✓	✓	✓	✓
David Jandrell Total										
Roger Pride	Richie and the Swan	✓	✓	✓	✓	✓	✓	✓	✓	✓
Angharad Penny Evans	The Hen Do	✓	✓	✓	✓	✓	✓	✓	✓	✓
Chris Coleman	The Rat, the Explosion and the Execution	✓	✓	✓	✓	✓	✓	✓	✓	✓
Alyson Tippings	Growing up in Trefil	✓	✓	✓	✓	✓	✓	✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		D: Analytical Approaches: Narrative Analysis and Literary Folkloristics	Labov – Elements of Narrative:	1. Abstract	2. Orientation	3. Complicating Action	4. Evaluation	5. Result or resolution	6. Coda
Jean Lewis	The Urdd Dancing Group in School	-	-	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married	-	-	-	-	-	-	-	-
Jean Lewis	Needles and Pins	✓	✓	✓	✓	✓	✓	✓	✓
Jean Lewis Total									
David Jandrell	How I started writing	✓	✓	✓	✓	✓	✓	✓	✓
David Jandrell	ZZ Top	✓	✓	✓	✓	✓	✓	✓	✓
David Jandrell Total									
Roger Pride	Richie and the Swan	-	-	-	-	-	-	-	-
Angharad Penny Evans	The Hen Do	-	-	-	-	-	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution	-	-	-	-	-	-	-	-
Alyson Tippings	Growing up in Trefil	-	-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

	D: Analytical Approaches: Narrative Analysis and Literary Folkloristics contd...	Dolby Stahl – Characteristics of Personal Narrative	(a) demonstrate personal character	(b) have a didactic quality (thus relating to behaviour)	(c) contain humour or irony (thus reflecting attitude).	Dolby Stahl: Folk Groups	Dolby Stahl: Analytical Strategy
Jean Lewis	The Urdd Dancing Group in School	✓	✓	✓	✓	✓	✓✓✓
Jean Lewis	College, starting teaching and getting married	-	-	-	-	✓	✓✓✓
Jean Lewis	Needles and Pins	-	-	-	-	✓	✓✓✓
Jean Lewis Total							
David Jandrell	How I started writing	✓	✓	✓	✓	✓	✓✓✓
David Jandrell	ZZ Top	✓	✓	✓	✓	✓	✓✓✓
David Jandrell Total							
Roger Pride	Richie and the Swan	-	-	-	-	✓	✓✓✓
Angharad Penny Evans	The Hen Do	-	-	-	-	✓	✓✓✓
Chris Coleman	The Rat, the Explosion and the Execution	-	-	-	-	-	✓✓✓
Alyson Tippings	Growing up in Trefil	-	-	-	-	✓	✓✓✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		E: Analytical Approach: Discursive Psychology	Bruner – 4 essential properties of narrative	1. It exhibits inherent sequentiality.	2. Narrative can be ‘real’ or ‘imaginary’, without loss of power.	3. It forges links between the exceptional and the ordinary	4. It possesses ‘dramatic’ quality.	Burke pentad
Jean Lewis	The Urdd Dancing Group in School		✓	✓	✓	✓	✓	-
Jean Lewis	College, starting teaching and getting married		✓	✓	✓	✓	✓	-
Jean Lewis	Needles and Pins		✓	✓	✓	✓	✓	✓
Jean Lewis Total								
David Jandrell	How I started writing		✓	✓	✓	✓	✓	✓
David Jandrell	ZZ Top		✓	✓	✓	✓	✓	-
David Jandrell Total								
Roger Pride	Richie and the Swan		✓	✓	✓	✓	✓	-
Angharad Penny Evans	The Hen Do		✓	✓	✓	✓	✓	-
Chris Coleman	The Rat, the Explosion and the Execution		✓	✓	✓	✓	✓	-
Alyson Tippings	Growing up in Trefil		✓	✓	✓	✓	✓	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

F: Core Concept and Analytical Approach: Performance		Bauman	Scheduled	Temporally Bounded	Spatially Bounded	Programmed, having sequence and structure	Audience	Interpretive Frame	Keying
Jean Lewis	The Urdd Dancing Group in School	✓	-	-	-	-	-	-	✓
Jean Lewis	College, starting teaching and getting married	✓	✓	✓	✓	✓	✓	✓	✓
Jean Lewis	Needles and Pins	✓		✓	✓	-	✓	✓	✓
Jean Lewis Total			-						
David Jandrell	How I started writing	✓	-	✓	✓	-	✓	✓	✓
David Jandrell	ZZ Top	-	-	-	-	-	-	-	-
David Jandrell Total									
Roger Pride	Richie and the Swan	✓	✓	✓	✓	✓	✓	✓	✓
Angharad Penny Evans	The Hen Do	✓	✓	✓	✓	✓	✓	✓	✓
Chris Coleman	The Rat, the Explosion and the Execution	✓	✓	✓	✓	✓	✓	✓	✓
Alyson Tippings	Growing up in Trefil	✓	✓	✓	✓	✓	✓	✓	✓

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		G: Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory	John Austin:	Locution	Illocution	Perlocution	Grice: co-operative principle between speakersL Conversational Maxims	Sperber Relevance Theory
Jean Lewis	The Urdd Dancing Group in School	-	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married	-	-	-	-	-	-	-
Jean Lewis	Needles and Pins	-	-	-	-	-	-	-
Jean Lewis Total								
David Jandrell	How I started writing	-	-	-	-	-	-	-
David Jandrell	ZZ Top	-	-	-	-	-	-	-
David Jandrell Total								
Roger Pride	Richie and the Swan	-	-	-	-	-	-	-
Angharad Penny Evans	The Hen Do	-	-	-	-	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution	-	-	-	-	-	-	-
Alyson Tippings	Growing up in Trefil	-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		G: Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory contd...	Roman Jakobson: 6 functions of language	1. Referential	2. Expressive	3. Conative	4. Phatic	5. Metalingual	6. Poetic
Jean Lewis	The Urdd Dancing Group in School	-	-	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married	-	-	-	-	-	-	-	-
Jean Lewis	Needles and Pins	-	-	-	-	-	-	-	-
Jean Lewis Total									
David Jandrell	How I started writing	-	-	-	-	-	-	-	-
David Jandrell	ZZ Top	-	-	-	-	-	-	-	-
David Jandrell Total									
Roger Pride	Richie and the Swan	-	-	-	-	-	-	-	-
Angharad Penny Evans	The Hen Do	-	-	-	-	-	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution	-	-	-	-	-	-	-	-
Alyson Tippings	Growing up in Trefil	-	-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		H: Analytical Approach: Interactional Sociolinguistics/ Dramaturgical Analysis: Goffman	Frame	Keying	Frontstage / Backstage (regions)	Audience	Teams	Situational markers	Roles	Acting (deliberately) out of character
Jean Lewis	The Urdd Dancing Group in School		-	-	-	-	-	-	-	-
Jean Lewis	College, starting teaching and getting married		-	-	-	-	-	-	-	-
Jean Lewis	Needles and Pins		-	-	-	-	-	-	-	-
Jean Lewis Total										
David Jandrell	How I started writing		-	-	-	-	-	-	-	-
David Jandrell	ZZ Top		-	-	-	-	-	-	-	-
David Jandrell Total										
Roger Pride	Richie and the Swan		-	-	-	-	-	-	-	-
Angharad Penny Evans	The Hen Do		-	-	-	-	-	-	-	-
Chris Coleman	The Rat, the Explosion and the Execution		-	-	-	-	-	-	-	-
Alyson Tippings	Growing up in Trefil		-	-	-	-	-	-	-	-

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 4:4 contd. Discourse Analysis Summary – Personal Narratives

		I: Analytical Approach: Conversation Analysis: Sacks, Schlegoff and Jefferson	J: Analytical Approach: Critical Discourse Analysis (CDA): Fairclough	1.Spoken or written language text	2.Instance of discourse practice	3. Piece of social practice
Jean Lewis	The Urdd Dancing Group in School	-	-	-	✓	
Jean Lewis	College, starting teaching and getting married	✓	-	-	✓	
Jean Lewis	Needles and Pins	-	-	-	✓	
Jean Lewis Total						
David Jandrell	How I started writing	✓	-	-	✓	
David Jandrell	ZZ Top	-	-	-	✓	
David Jandrell Total						
Roger Pride	Richie and the Swan	-	-	-	✓	
Angharad Penny Evans	The Hen Do	-	-	-	✓	
Chris Coleman	The Rat, the Explosion and the Execution	-	-	-	✓	
Alyson Tippings	Growing up in Trefil	-	-	-	✓	

✓ analytical method relevant to analysis of text ✓✓ analytical method of greater relevance ✓✓✓ analytical method of special relevance

Appendix 5.1: 'Long List' of texts

In process of shortlisting, 'Definites' in Green, 'Possibles' in Amber and 'Rejected' in Red.

Category 1 - Literary Texts

Author	Selected Works/Texts	Genre	Date	Notes / Comments
Alun Wyn Bevan	Stradey Stories	Anecdotes about Stradey Park/Llanelli RFC	2005	AWB is a Welsh-language broadcaster and rugby commentator.
	St. Helen's Stories	Anecdotes about St. Helen's Ground, Swansea, home of Swansea RFC and Glamorgan CCC.	2007	The books are written in Standard English, from the perspective of a 'chronicler'. Little in Wenglish other than the odd quote.
Ron Berry	Hunters and Hunted	Novel	1960	Rhondda-born novelist and ex-miner. Meic Stephens (1986: 37) comments that the Rhondda RB depicts in his novels differs from that of Rhys Davies and Gwyn Thomas, in that it is more prosperous and its people more sophisticated and hedonistic, and less concerned with politics and religion.
	Travelling Loaded	Novel	1963	
	The Full-Time Amateur	Novel	1966	
	Flame and Slag	Novel	1968	
	So Long Hector Bebb	Novel	1970	
				Additionally, short stories and plays for radio and television.

Appendix 5.1 contd.

Max Boyce	Max Boyce: His Songs and Poems	Collection of Songs and Poems	1976	
	I Was There!	Collection of Songs and Poems	1979	
	Max Boyce in the Mad Pursuit of Applause	Autobiography	1987	
Sean James Cameron	Rhondda Voices	Oral history – collection of stories	2002	Llwynypia born SJC has also written a 2 episode film documentary <i>End of an Era</i> on the closure of schools in the Rhondda, and <i>Singing from the Heart: The Story of the Treorchy Male Choir</i>
	Then and Now: Rhondda from Cwmparc to Blaencwm	Photographic	2001	
Gwyn Clark	Going Out is It?	Play in one act	1961	Tredegar-born GC has written several other short plays and won Drama Association of Wales One–Act Play Competition twice.
Alexander Cordell	Rape of the Fair Country	Novel	1959	Mortymer Trilogy 1. Cordell's biggest success. Covers Chartist Riots.
	The Hosts of Rebecca	Novel	1960	Mortymer Trilogy 2. Set in Eastern Carmarthenshire.
	Song of the Earth	Novel	1969	Mortymer Trilogy 3. Set in Neath Valley.

Appendix 5.1 contd.

	The Fire People	Novel	1972	Covers Merthyr Rising, Dic Penderyn.
	This Sweet and Bitter Earth	Novel	1977	
	Land of my Fathers	Novel	1983	Set mostly in Merthyr. Features Lady Charlotte Guest and Crawshays.
	This Proud and Savage Land	Novel	1969	Prelude to <i>Rape of the Fair Country</i> . Additionally, Cordell published 18 books not directly connected to South Wales, plus 5 books for children.
Catrin Dafydd	Random Deaths and Custard	Novel	2007	Dark humour. Story of Valleys girl, Sam. Written entirely in Wenglish. Shortlisted for Spread the Word <i>The Book to Talk About</i> 2009. CD's first novel in Welsh was <i>Pili Pala</i> . 2 further Welsh language publications.
Idris Davies	Gwalia Deserta	Poetry	1938	Deals with Valleys following the Depression
	The Angry Summer	Poetry	1943	
	Tonypandy and Other Poems	Poetry	1945	
Lewis Davies	Work, Sex and Rugby	Novel	1993	On contemporary Welsh life. LD has published 7 other books and written short stories. Born Penrhiwtyn, Neath.

Appendix 5.1 contd.

Rhys Davies	The Withered Root	Novel	1927	Rhondda-born novelist and short story writer, who lived and worked in London.
	Rings on her Fingers	Novel	1930	
	Count your Blessings	Novel	1932	
	The Red Hills	Novel	1932	
	Honey and Bread	Novel	1935)
	A Time to Laugh	Novel	1937) Trilogy dealing with industrial valley in South Wales
	Jubilee Blues	Novel	1938)
	Under the Rose	Novel	1940	
	Tomorrow to Fresh Woods	Novel	1941	Draws on personal experience of growing up as son of grocer in industrial town.
	The Black Venus	Novel	1944	
	The Painted King	Novel	1954	Based on life of Ivor Novello
	The Perishable Quality	Novel	1957	Based on life of Dylan Thomas
	The Dark Daughters	Novel	1947	
	Marianne	Novel	1951	
	Girl Waiting in the Shade	Novel	1960	
	Nobody Answered	Novel	1971	

	the Bell			
	The Things Men Do	Short stories	1936	
	The Trip to London	Short stories	1946	
	Boy with a Trumpet	Short stories	1949	
	The Darling of Her Heart	Short stories	1958	
	The Chosen One	Short stories	1967	
	Collected Stories	Short stories	1955	
	The Maid of Cefn Ydfa	Play		
	Jennie Jones	Musical		
John Edwards	Talk Tidy		2003 Originally published in 1985	Includes examples of written Wenglish.

Caradoc Evans	My People	Short stories	1915	Critical of the Welsh people, CE was perhaps the most hated writer in Wales. His work is nevertheless of interest in that it is probably the first attempt to use dialect in dialogue. However, as Meic Stephens (1986: 185-6) points out, the dialect used is mostly a fabrication in that many of Evans' characters would have spoken Welsh.
	Capel Sion	Short stories	1916	
	My Neighbours	Short stories	1919	
	Taffy	Play	1923	
	Nothing to Pay	Novel	1930	
	Morgan's Bible	Novel	1943	
	Wasps	Novel	1933	
	This Way to Heaven	Novel	1934	
	Kitty Shore's Magic Cake (Mother's Marvel)	Novel	1949	
	The Earth Gives All and Takes All	Short stories	1946	
				On the 'foibles' of the London Welsh Attacks Welsh village life.

Appendix 5.1 contd.

George Ewart Evans	The Voices of the Children	Novel	1947	<p>Born Abercynon. Eminent as oral historian, much of his writing is on East Anglia, where he lived and worked.</p> <p><i>The Voices of the Children</i> is largely autobiographical and is set in an industrial valley of South Wales.</p> <p>Set in South Wales mining valley</p>
	The Strength of the Hills	Autobiography	1983	
	Let Dogs Delight	Short stories	1975	
John Evans	Industria	Graphic novel-cum-poem	1996	<p>Pontypridd-based songwriter, singer, film-maker and new wave author. 'Nightmarish depictions of a decaying South Wales Valleys landscape abound and the interconnecting images and text open the wound to reveal the concealed guts of our culture.' (JE's official website). Also author of <i>How Real Is My Valley? - Postmodernism & the South Wales Valleys</i>. Contributor to several poetry anthologies, including <i>Black Harvest</i>.</p>
	G.B.H.	Graphic novel-cum-poem	1996	
William John Evans	Pit Memories	Poetry		Swansea Valley-born ex-miner. Poetry in English and Welsh.
Karl Francis	Streetlife	Screenplay	1996	<p>1995 film set in Valleys. Bedwas-born KF has written over 20 films for television, a dozen TV documentaries and been involved in a dozen TV series, including <i>Tiger Bay</i>, and <i>Lifeboat</i>. Several important works featuring South Wales Valleys.</p>

John Oswald Francis	The Poacher	Play	1914	Revival in Anglo-Welsh drama.
Iris Gower	Bomber's Moon	Novel	2009	Set in WW2, Swansea/Carmarthen. IG's novels are written in Standard English but Wenglish is frequently used in dialogues.
	Bargain Bride	Novel	2007	
	Act of Love	Novel	2006	Palace Theatre Series 1. Set in Swansea.
	The Other Woman	Novel	2005	Drover Series 3
	Halfpenny Field	Novel	2004	Drover Series 2
	The Rowan Tree	Novel	2003	Drover Series 1
	Paradise Park	Novel	2002	Potters Series 6. Set in Swansea.
	Heart of Stone	Novel	2001	Set in Scandinavia
	Kingdom's Dreams	Novel	2001	Potters Series 5
	Heart in Ice	Novel	2000	Set in Russia
	When Night Closes In	Novel	2000	
	Heart on Fire	Novel	2000	Set in Spain
	Daughters of Rebecca	Novel	2000	Potters Series 4. Set in Swansea.

Appendix 5.1 contd.

Sweet Rosie	Novel	1999	Potters Series 3
A Royal Ambition	Novel	1999	Set in Tudor Period
Sea Witch	Novel	1998	
Destiny's Child	Novel	1998	
Dream Catcher	Novel	1998	Potters Series 2
Emerald	Novel	1998	
Firebird	Novel	1997	Potters Series 1
The Wild Seed	Novel	1996	Cordwainers Series 6
Sea Mistress	Novel	1995	Cordwainers Series 5
Arian	Novel	1994	Cordwainers Series 4
Copper Kingdom	Novel	1994	Reprint of IG's first bestseller, originally published in 1983. Set in Swansea and based on South Wales copper industry in early C20. Sweyn's Eye Saga 1
Honey's Farm	Novel	1993	Cordwainers Series 3
The Oyster Catchers	Novel	1992	Cordwainers Series 2
The Shoemaker's Daughter	Novel	1991	Cordwainers Series 1
The Sins of Eden	Novel	1990	Set in Swansea in WW2
Beloved Rebel	Novel	1981	

Appendix 5.1 contd.

	Beloved Traitor	Novel	1981	
	Black Gold	Novel	1988	Sweyn's Eye Saga 6
	The Loves of Catrin	Novel	1987	Omnibus edition of IG's first two novels, <i>The Copper Cloud</i> and <i>Return to Tip Row</i>
	Fiddler's Ferry	Novel	1987	Sweyn's Eye Saga 5
	Morgan's Woman	Novel	1986	Sweyn's Eye Saga 4
	Spinner's Wharf	Novel	1985	Sweyn's Eye Saga 3
	Proud Mary	Novel	1984	Sweyn's Eye Saga 2
	Copper Kingdom	Novel	1983	Sweyn's Eye Saga 1 IG's first bestseller. Set in Swansea and based on South Wales copper industry in early C20.
	Beloved Captive	Novel	1981	
	Return to Tip Row	Novel	1971	
	The Copper Cloud	Novel	1976	
	Burn Bright Shadow	Novel	1975	
Bronwen Hosie	Growing up in a Welsh Valley – Sunshine on the Mayfield	Biographical account of author's father	2008	Rhymney-born BH has written 3 other works.

Appendix 5.1 contd.

Ken James	When the Kids Grow Up	Novel	2004	Dowlais-born KJ has also written poetry, short stories and 4 other novels. Contributor to <i>Merthyr Writing</i> and <i>All Roads Lead to Merthyr Tydfil</i> .
Siân James	One Afternoon	Novel	1975	Much of SJ's work is set in rural West Wales, to the west of the Wenglish core area, around the time of WW1.
	Yesterday	Novel	1978	
	A Small Country	Novel	1979	SJ's most famous novel. Made into an award-winning TV drama on S4C. Set in rural West Wales.
	Another Beginning	Novel	1980	
	Dragons and Roses	Novel	1983	
	Not into Temptation	Novel	1984	
	A Dangerous Time	Novel	1984	
	Love and War	Novel	1994	
	Storm at Arberth	Novel	1994	
	Not Singing Exactly	Short stories	1996	
	Two Loves	Novel	1997	
	The Sky Over Wales	Memoir	1997	
	Summer Storm	Novel	1998	

	Second Chance	Novel	2000
	Outside Paradise	Short stories	2001
	Summer Shadows	Novel	2004
	Return to Hendre Ddu	Novel	2009
David Jandrell	Welsh Valleys Humour	Anecdotes	2004
	Welsh Valleys Characters	Humorous character portraits	2005
	Rugby Trip Stories	Anecdotes	2006
	100 Cracking Jokes: The Best from the Valleys	Collection of jokes	2006
	Cwmtwp	Collection of humorous fictitious news items	2009
	Donkey	Play in 28 scenes, set in Valleys and Spain	unpublished
	The Future, or is it the Past?	Sci-Fi play in 28 scenes	unpublished
	The Last Man on Earth	Sci-Fi play in 50 scenes	unpublished
	Blinkin' Liars	Play in 40 scenes	unpublished

Brian Jenkins	Mill Road	Autobiography	2008	BJ is from Pontypool area, born 1940.
Mike Jenkins	Graffiti Narratives	Poems and 3 short stories	1994	In Merthyr dialect (Central Wenglish)
	Coulda bin Summin	Poems	2001	Characters and stories from contemporary Merthyr. In Merthyr dialect (Central Wenglish)
	The Fugitive Three	Novel	2008	Merthyr dialect
	Wanting to Belong	Novel	1997	About teenagers in South Wales Valleys
	Walking on Waste	Poetry	2006	Dialect material
	The Language of Flight	Poetry	2004	Some dialect material
	Child of Dust	Short stories	2005	Valleys theme, many written in dialect
	Bardsmashive	Children's novel	2002	Set in Merthyr
	This House, My Ghetto	Poetry	1995	Set in Postmodern Wales
				Additionally, MJ has written several other volumes of poetry and prose, mostly with a Valleys and dialect component.
Stephen John	Rhian's Year	Novel	2005	In diary form, tells story of Rhian from estate in Valleys. SJ attempts to expose the injustices of the benefits system and the plight of minimum wage-earners.
	Wimmin like Rhian	Novel	2008	

Glyn Jones	The Blue Bed	Short stories	1937	Merthyr Tydfil born writer. Welsh-speaking but wrote in English.
	The Water Music	Short stories	1944	
	Poems	Poetry	1939	
	The Dream of Jake Hopkins	Poem	1944	
	The Valley, The City, The Village	Novel	1956	
	The Learning Lark	Novel	1960	Deals with corruption in teaching appointments in South Wales.
	The Island of Apples	Novel	1965	Considered to be GJ's finest work. Includes Wenglish in dialogue and some in first person narrative. Also glossary of expressions included by author.
	The Dragon Has Two Tongues	Autobiography	1968	
	Selected Poems	Poetry	1975	
	Selected Short stories	Short stories	1971	
	Welsh Heirs	Short stories	1977	

Appendix 5.1 contd.

Gwyn Jones	Times Like These	Novel	1936	Blackwood-born scholar, novelist and short story writer. <i>Times Like These</i> set in South Wales valleys.
	The Walk Home	Novel	1962	Set in South Wales Valleys. Additionally, several novels dealing with different themes and several collections of short stories, plus translation of Icelandic sagas.
Jack Jones	Rhondda Roundabout	Novel	1934	JJ's work demonstrates a great understanding of and sympathy with the industrial communities of South Wales. Strong socialist political orientation. Additionally, several lesser-known novels and a biography of David Lloyd-George.
	Off to Philadelphia in the Morning	Novel	1947	
	River out of Eden	Novel	1951	
	Lily of the Valley	Novel	1952	
Lewis Jones	Cwmardy	Novel	1937	Industrial novels based in South Wales. LJ was strongly Marxist in political orientation.
	We Live	Novel	1939	
Robert Lewis	Swansea Terminal	Novel	2007	Sequel about Robin Llewellyn.
	The Last Llanelli Train	Novel	2005	About Bristol-based private investigator, Robin Llewellyn. Dark humour.

Robert Lewis	Wenglish	Dialogues and prose examples of Wenglish in use	2008	
Carole Llewellyn	Megan	Novel	2008	Born Blaengarw, CLI is also a writer of short stories. <i>Megan</i> is CLI's first novel and is the story of a girl who leaves the Valleys to work in Bristol.
Don Llewellyn	The Kissing Gate	Novel	2009	Set in WW2 Pentyrch. Written in Standard English but with extensive use of Wenglish in dialogues.
Richard Llewellyn	How Green was my Valley	Novel	1939	The most famous of RLI's works. Also 1941 film, 2 television adaptations (1960 and 1975), the latter scripted by Elaine Morgan, and a Broadway musical. By far the best known of the 1930s Welsh industrial novels. First person narrative with some use of dialect, this being more marked in dialogues.
	Up, into the Singing Mountain	Novel	1960	Story of emigration to Patagonia. Sequel to <i>How Green was my Valley</i> .
	Down where the moon is small	Novel	1966	Story of life in Patagonia.
	Green, green my Valley now	Novel	1975	Story of return from Patagonia to Wales. Completes the series.
Gwen Madoc	Daughter of Shame	Novel	2000	Swansea-based author. Novels have Welsh setting.
	By Lies Betrayed	Novel	2001	

Appendix 5.1 contd.

	Bad to the Bone	Novel	2003	
	No Child of Mine	Novel	2004	
	The Stolen Baby	Novel	2005	
	Her Mother's Sins	Novel	2005	
	Take my Child	Novel	2006	
	Mothers and Daughters	Novel	2007	
	Keeping Secrets	Novel	2008	
Roland Mathias	Break in Harvest	Poetry	1946	A highly influential figure in Anglo-Welsh literature, both as writer and critic. RM's work is largely located in Wales and deals to a considerable extent with Welsh themes and characters. RM's work is not focused on the Wenglish core territory but much relates to an area immediately north of it—his native Breconshire. RM's language is Standard English – 'classic' Anglo-Welsh literature.
	The Roses of Tretower	Poetry	1952	
	The Flooded Valley	Poetry	1960	
	Absalom in the Tree	Poetry	1971	
	Snipe's Cattel	Poetry	1979	
	The Eleven Men of Eppynt	Short stories	1956	

Julie Mc Gowan	The Mountains Between	Novel	2007	Blaenavon-born author. Novel set in Blaenavon/Abergavenny area in inter-war period. JMcG has written other novels, short stories and pantomimes.
Christopher Meredith	Shifts	Novel	1988	Novel set in twilight of Heads of the Valleys steel industry. Existentialist in approach.
	Sidereal Time	Novel	1998	Post-industrial, existentialist novel set in Valleys comprehensive school.
Chris Needs	Like it is	Autobiography	2007	Largely Standard English.
	The Jenkins's's's's	Humorous diary of fictitious Welsh Valleys family	2008	Written in Wenglish.
Roy Noble	Welsh Nicknames	Collection of Nicknames	1998	In Welsh
	Noble Thoughts	Collection of Quotations	2002	
	Bachan Noble	Autobiography	2001	
Leslie Norris	The Tongue of Beauty	Poetry	1941	LN was born in Merthyr Tydfil in 1921 and his poetry is influenced by his childhood experiences. Lived mostly in USA.
	Poems	Poetry	1944	
	The Loud Winter	Poetry	1967	
	Finding Gold	Poetry	1967	
	Ransoms	Poetry	1970	

	Mountains, Polecats, Pheasants	Poetry	1974	
	Islands off Maine	Poetry	1977	
	Merlin and the Snake's Egg	Poetry	1978	
	Water Voices	Poetry	1980	
	Sliding	Short stories	1978	
John Ormond	Requiem and Celebration	Poetry	1969	JO was born in Swansea. A distinguished Anglo-Welsh poet. References to Welshness and places in Wales. JO's writing is in Standard English.
	Definition of a Waterfall	Poetry	1973	
Alan Osbourne	Merthyr Trilogy: Bull, Rock and Nut In Sunshine and In Shadow The redemption Song	Drama	1981 1985 1987	Merthyr-born JO has written 4 other dramas, plus musical scores and librettos

Appendix 5.1 contd.

Dora Beale Polk	Something Must Be Done	Novel	2003	Pontnewydd-born author, now Professor at California State University. Several books have Welsh connections. <i>Something Must be Done</i> is about attempts to safeguard employment in the South Wales tinplate industry in the 1930s.
	A Book Called Hiraeth	Novel?	1998	
Alun Rees	Kicking Lou's Arse	Poetry	2004	Brought up in Merthyr, AR is a sports journalist.
	Yesterday's Tomorrow	Poetry	2005	
Lloyd Rees	Swansea Poems	Poetry	2001	Swansea-based poet, novelist and short story writer.
Paul Rees	A Small Red Valley	Prose and poetry, illustrated	2004	Gilfach Goch-born author/artiste-peintre
	Shadows of a Miner	Prose and poetry, illustrated	2004	
Tim Rhys	The Garw Valley Community Play	Play		Further plays, also for radio.
Alun Richards	The Elephant You Gave Me	Novel	1963	Pontypridd-born, much of AR's work deals with Valleys life in the later C20. Also wrote works on rugby and sea stories. Adaptations for TV, including <i>The Onedin Line</i> .
	The Home Patch	Novel	1966	

Appendix 5.1 contd.

	A Woman of Experience	Novel	1969	
	Home to an Empty House	Novel	1973	
	Dai Country	Short stories	1973	
	The Former Miss Merthyr Tydfil	Short Stories	1976	
	Plays for Players	Plays	1975	4 plays, 3 set in Wales.
Marguerite Shaw	We Shall Sing Again	Novel	1990	MS is Lincolnshire-born, resident in Torfaen since 1978.
	Shall We Meet Again	Novel	1991	
	Love Will Come Again	Novel	1996	
	The Scrapbooks of Abersychan	Local History		
	Children of the School House	Local History		
	Memories of Cwmbran	Local History		

Howard Spring	Jinny Morgan	Play	1952	Cardiff-born author, mostly of novels. The play <i>Jinny Morgan</i> set in Rhondda Valley.
Meic Stephens	Yeah, Dai Dando	Novel	2008	Novel written entirely in Wenglish. MS 's first novel. MS has written extensively in English and Welsh, as author, poet, editor, academic and critic.
Georgina Stockhard	The Greenhill of my Mother's Childhood	Local History	1988	Swansea-born author.
Dylan Thomas	18 Poems	Poetry	1934	DT is one of the C20's greatest poets in English. Masterful use of language to create images, mood and texture. While much of his work is in Standard English, he makes extensive use of Welsh themes and also uses non-standard forms, especially in prose and dialogue.
	25 Poems	Poetry	1936	
	The Map of Love	Collection of poetry and prose	1939	
	Portrait of the Artist as a Young Dog	Short stories	1940	
	Deaths and Embraces	Poetry	1946	
				Probably DT's best known collection. Many of the poems have since been anthologised, including <i>Fern Hill</i> .

	Do not go gentle into that good night	Poem	1951	One of DT's most famous poems
	The Outing	Short story	1951	Story of charabanc trip to Porthcawl, written for BBC TV.
	Adventure in the Skin Trade	Short stories	1955	
	A Child's Christmas in Wales	Short story	1955	One of DT's most famous and best loved short stories.
	Collected Poems 1934-53	Poetry	2003	Ed. Walford Davies
	The Filmscripts		1995	Ed. John Ackerman
	The Broadcasts	Radio	1991	Ed. Ralph Maud
	Under Milk Wood	Play for Voices	1954	One of DT's most famous works. Set in small Welsh seaside town. Welsh characters. Aesthetic use of language, including dialect features.
Gwyn Thomas	The Dark Philosophers	Novel	1946	Rhondda-born, studied Modern Languages at Oxford. Later taught in schools in Cardigan and Barry. Much of GT's work deals with working class life in the Valleys of Glamorgan before WW2. Extensive use of first person narrative and dialogue featuring Wenglish.
	The Alone to the Alone	Novel	1947	
	All Things Betray	Novel	1949	

There		
The World Cannot Hear You	Novel	1951
Now Lead us Home	Novel	1952
A Frost on my Frolic	Novel	1953
The Stranger at my Side	Novel	1954
A Point of Order	Novel	1956
The Love Man	Novel	1958
Where did I put my Pay?	Short stories	1946
Gazooka	Short stories	1957
Ring Delirium 123	Short stories	1960
The Last Lobby	Short stories	1971
A Welsh Eye	Essays	1964
A Hatful of Humours	Essays	1965
A Few Selected Exits	Autobiography	1968

Appendix 5.1 contd.

	The Keep	Play	1962	Perhaps GT's most popular play. Set in valleys, theme of conflicts in family in 1950s.
	Jackie the Jumper	Play	1963	Based on Merthyr Rising of 1831
	The Loot	Play	1965	
	Loud Organs	Play	Unpublished - first performed 1962	
	Sap	Play	Unpublished - first performed 1974	
	The Breakers	Play	Unpublished - first performed 1976	Additionally, work for radio and TV.
Irene E. Thomas	Remembering in Ebbw Vale (vol. 4)	Poetry		IT is Ebbw Vale-born and based. Also broadcasts on BBC Wales.
	Memories in Ebbw Vale	Poetry	1985	
	Between the Mountains: Poems of the Ebbw Valley	Poetry	1986	
	Faces and Places in Ebbw Vale (co-writer)	Poetry	1987	

Iris Roderick Thomas	Thanks for the Memories			Merthyr-based writer/storyteller.
	Dearest Grandfather		1993	
	Remember When		1993	
	Tea-Time Tales			
	Thanks for the Memories Vol. 2			
	Slices of Teisen Lap			
	To the Top of this Stony Road			
	Cyfarthfa and the Crawshays		1999	
Roy Tomkinson	Of Boys, Men and Mountains	Biography	2006	Rhondda-born RT reflects on his upbringing in the 1950s, characters and community.
Rachel Trezise	In and Out of the Goldfish Bowl	Novel	2000	Partly autobiographical. Set in Rhondda and other Valleys locations. Much of RT's writing includes significant use of dialect, especially in dialogues.
	Fresh Apples	Collection of 11 short stories	2005	Title story also in <i>Urban Welsh</i> collection
	Dial M for Merthyr	Documentary of Merthyr rock band	2007	

John Tripp	The Province of Belief	Poetry	1971	Born Bargoed, brought up in Whitchurch, Cardiff. Welsh themes. Performance poet.
	Collected Poems 1958-78	Poetry	1978	
Frank Vickery	After I'm Gone	Comedy	1978	Frank Vickery's comedies are all set in the South Wales Valleys. There is significant use of dialect though this is not always reflected in the orthography, which follows Standard English norms.
	All's Fair	Comedy	1988	
	Amazing Grace	Comedy	unpublished	First performed 2005
	Bedside Manner	Comedy	1996	
	Biting the Bullet	Comedy	1997	
	Breaking The String	Comedy	1990	
	The Drag Factor	Comedy	1994	
	Easy Terms	Comedy	1997	
	Erogenous Zones	Comedy	1994	
	Family Planning	Comedy	1989	
	Granny Annie	Comedy	unpub	First performed 2007

Appendix 5.1 contd.

Green Favours	Comedy	1994	
A Kiss on the Bottom	Comedy	1995	
Loose Ends	Comedy	1995	
Love Forty	Comedy	1997	
A Night On The Tiles	Comedy	1987	
A Night Out	Comedy	1986	
One O'Clock From the House	Comedy	1986	
Pullin' The Wool	Comedy	unpublished	First performed 1998
Roots And Wings	Comedy	1997	
See You Tomorrow	Comedy	1979	
Sleeping With Mickey Mouse	Comedy	1992	
Spanish Lies	Comedy	1993	
Split Ends	Comedy	1992	
Trivial Pursuits	Comedy	1990	
Never Again	Comedy	?	
Tonto Evans	Comedy	?	
Matters Arising	Comedy	?	

Appendix 5.1 contd.

Vernon Watkins	The Ballad of the Mari Lwyd	Poetry	1941	VW was a friend and contemporary of Dylan Thomas. Like DT, VW uses several Welsh themes but his language use is more confined to Standard English. The poems are characterised by a style associated with 'high culture', and do not venture into 'populist' territory as Dylan Thomas did.
	The Lamp and the Veil	Poetry	1945	
	Selected Poems	Poetry	1948	
	The Lady with the Unicorn	Poetry	1948	
	The Death Bell	Poetry	1954	Also several posthumously published works and translations of German poetry.
Harri Webb	The Green Desert	Poetry	1969	HW wrote in both English and Welsh. His work is fervently nationalistic and often simple in form so as to appeal to a wide audience . <i>The Green Desert</i> includes famous poems such as <i>Synopsis of the Great Welsh Novel</i> , <i>Local Boy Makes Good</i> and <i>Ode to the Severn Bridge</i> . Includes the Welsh poem <i>Colli Iaith</i> .
	A Crown for Branwen	Poetry	1974	
	Rampage and Revel	Poetry	1977	
	Poems and Points	Poetry	1983	
	The Green Desert	TV script	1971	

	How Green was my Father	TV script	1976	
	Song of the River	TV script	1978	
	Fishermen of Milford	TV script	1978	
	Memoirs of a Pit Orchestra	TV script	1979	
	Looking up England's Arsehole	Collection of songs and poems – 'boozy ballads and patriotic songs'.	2000	Edited by Meic Stephens
Diana Gruffydd Williams	My People's Pilgrimage	Social history, tracing author's ancestors.	2008	Aberdare-born DGW has also written short stories.
Raymond Williams	Border Country	Novel	1960	Eminent critic and social historian, born Pandy, near Abergavenny. Best known for <i>Culture and Society</i> , <i>The Long Revolution</i> and <i>Marxism and Literature</i> . RW's novels have Welsh settings and a sense of identification with Wales.
	Second Generation	Novel	1964	
	The Fight for Manod	Novel	1979	
	The Volunteers	Novel	1978	
	Loyalties	Novel	1985	
Margaret Wyles	Love from Blodwen	Autobiographical novel	2004	

Category 2 – Formal Performance Texts

Performer(s) / Author(s)	Selected Works/Texts	Genre	Date	Notes / Comments
Ewart Alexander (writer)	The Taff End	Radio Play	1989	Comedy about rugby supporters. EW has written 8 further radio plays and 10 stage plays.
	Dummy Run	TV play	1974	
	Omri's Burning	TV play	1968	
				HTV. Chosen for National Film Archives.
				Cwmgiedd-born EW has written over 20 TV plays and has written for 8 TV drama series, including <i>Juliet Bravo</i> and <i>Boon</i> .
Kevin Allen and Paul Durden (writers) Kevin Allen (Director)	Twin Town	Film	1997	Black comedy set in Swansea, against background of drugs and petty crime. Directed by Kevin Allen, written by Kevin Allen and Paul Durden, starring Rhys Ifans and Llyr Ifans.
BBC Wales	Belonging	TV drama series	1999- 2008. Special in 2009.	9 series. Based on trials and tribulations of Lewis family in fictional Valleys town of Bryncoed.
BBC Wales (Julia Smith and Tony Holland)	The District Nurse	TV drama series	1984-7	Set in poverty-stricken mining town of Pencwm in South Wales Valleys in 1920s. 3 series.

Appendix 5.1 contd.

Aneurin Bevan	Speech on Suez Crisis	Speech at public rally	1956	Delivered 4 Nov 1956 in Trafalgar Square. AB uses a mix of conservative Standard English and Valleys dialect pronunciation, producing various stylistic and rhetorical effects. One of the most powerful political speeches of the C20. Considered as an example of style variation in Coupland (2007: 156-63).
	Speech on NHS	Speech at Press Conference	1949	
Eirlys Bellin	Reality Check	Comedy show	2007	EB as Welsh celebrity wannabe Rhian Davies.
Max Boyce	Max Boyce in Session	Album	1971	Cambrian Records
	Caneuon Amrywiol	Album	1971	Cambrian Records
	Live at Treorchy	Album	1974	EMI (re-released on CD in 1995) (gold)
	We all Had Doctors' Papers	Album	1975	EMI (gold)
	The Incredible Plan	Album	1976	EMI (gold)
	The Road and Miles	Album	1977	EMI
	I Know 'cos I was There	Album	1978	EMI (gold)
	Not that I am Biased	Album	1979	EMI

Appendix 5.1 contd.

Me and Billy Williams	Album	1980	EMI
It's Good to See You	Album	1981	EMI
Troubadour	Album	1987	EMI
Croeso Cambrian – Dyffryn Lliw Eisteddfod	Compilation album	1973	Cambrian Records
Perlau Ddoe	Compilation album	1999	Sain
Max Boyce	Compilation album	2005	EMI
The Very Best of Max Boyce	Compilation album	2005	EMI
Max Boyce: Down Under	DVD	2004	2003 concert from the Sydney Opera House, Australia
Max Boyce Series One (four episodes)	TV	1977	BBC1
Max Boyce Series Two (four episodes)	TV	1978	BBC1

Appendix 5.1 contd.

Max Boyce And Friends (three episodes)	TV	1983	BBC1	
Boyce Goes West (four episodes)	TV	1984	BBC1	
It's Max Boyce (four episodes)	TV	1984	BBC1	
Max Boyce Entertains	TV special	1976	BBC1	
How Green Was My Father	TV special	1976	BBC2	
Max Boyce (six programmes)	TV specials	1977-81	BBC1	
The Road And The Miles Of Max Boyce	TV special	1979	BBC1	
To the North of Katmandu	TV special			Completed in 1986, but not initially televised.
An Evening With Max Boyce	TV special	1998	BBC Wales	
A Lifetime of Laughter	TV special	2004	BBC Wales	
This Is Your Life (Season 18, Episode 14)	TV	1978	ITV	

Appendix 5.1 contd.

Sean James Cameron (writer, producer and director))	End of an Era	Film documentary	2006	On the closure of schools in the Rhondda
(producer and director – written by Michael Andrew Barry)	Singing from the Heart: The Story of the Treorchy Male Choir	Film documentary	2005	Llwynypia born SJC has also compiled the oral history collection <i>Rhondda Voices</i> and the photographic record <i>Then and Now: Rhondda from Cwmparc to Blaencwm</i>
Boyd Clack	High Hopes	TV sitcom	2002-8	BBC Wales. 5 series. Set in Cwm-Pen-Ōl in South Wales Valleys.
Boyd and Jane Clack	Satellite City	TV series	1996, 1997 and 1998.	BBC Wales. 3 series, each of six 30 minute episodes, plus a 60 minute special in 1999. Comedy sitcom based in South Wales Valleys.
Jonathan Davies	Rugby commentaries	TV	Current 2009	BBC Six Nations Rugby Commentaries
Ryan Davies	Ryan at the Rank	Cabaret	1975	Vinyl record, now re-released as a CD. Historic recording of Ryan at the Top Rank, Swansea, performing to a South Wales Police audience, in 1975.
	Our House (on 'Ryan and Ronnie)	TV	1971-73	Zany BBC Wales TV comedy, co-starring Ronnie Williams, with Myfanwy Talog. Caricatured Welsh family, with doting mother (played by Ryan Davies), taciturn father (played by Ronnie Williams) and two children, Nigel Wyn and Phyllis Doris (played by adults).
Russell T. Davies	Mine all Mine	TV	2004	ITV comedy, 5 episodes, starring Griff Rhys Jones as Max Vivaldi., Ruth Madoc and Joanna Page (Stacey in <i>Gavin and Stacey</i>). Set in Swansea.

Appendix 5.1 contd.

John Edwards	The Best of Wenglish (Volume 1)	CD	c.2000	The CDs, produced by Black Mountain Records, expand on material recorded on earlier cassettes which accompanied the <i>Talk Tidy</i> books when first published in 1985/6,
	The Best of Wenglish (Volume 2)	CD	c.2000	
	Wenglish Stories	CD	c.2002	Series of Stories narrated by John Edwards in Wenglish.
	Wenglish Revised	CD	c.2002	
				Additionally, John Edwards has performed many times in Valleys venues and also as an after-dinner speaker. Numerous TV and radio broadcasts..
Karl Francis (writer-director)	Streetlife	Film for TV	1995	BBC film set in Valleys.
	Ms Rhymney Valley	Film for TV	1985	BBC Screen 2 Film, set during miners' strike.
	Above us the Earth	Film	1976	Documentary-style film about mining community in Valleys.
	A Breed of Men	Film for TV	1971	HTV film. Set in 1930s, about striking miners taking over a colliery.
	Merthyr and the Girl	TV Documentary	1988	Hard-hitting HTV documentary.
				Bedwas-born KF has written and/or directed over 20 films for television, a dozen TV documentaries and has been involved in a dozen TV series, including <i>Tiger Bay</i> , and <i>Lifeboat</i> . Several important works featuring South Wales Valleys.

Appendix 5.1 contd.

Ruth Jones and James Corden (writers)	Gavin and Stacey	TV sitcom	2007-2009	Hugely popular and award-winning BBC sitcom. 2 series so far, another planned. About Barry girl Stacey and Essex boy Gavin and their families/friends. Stars Matthew Horne and Joanna Page in the title roles, with Bob Brydon, Ruth Jones, James Corden and Alison Steadman. Mostly filmed in Cardiff/Barry area. Largely Standard English. Welsh characters (esp. Stacey) have Welsh accents, but do not deviate much from the norms of Standard English.
Teify Jones and William Thomas	Two old miners recall their past	TV documentary	1961	BBC <i>Wales on Air</i> archive footage of two retired miners' reminiscences
Neil Kinnock		Political speeches	1979, 1983	Excerpts from political speeches: referendum and 1983 General Election
Owen Money	Money for Nothing	Radio	Current 2009	BBC Radio Wales. Sat. and Sun. Lively mix of music and humour, since 1987.
	The Afternoon Show	Radio		BBC Radio Wales, with Alan Thompson. Currently (2009) presented by Roy Noble.
	Just up your Street	Radio		Show introducing new Welsh musical talent.
	Extra Time	Radio		Co-presented with Jason Mohammed. Sports Phone-in programme. Tongue-in-cheek look at sports.
	Class of '58	TV	2003	Rock 'n' roll comedy musical. OM played the woman-chasing, money-grabbing manager of a 1950s dance-hall.
	Jack in the Beanstalk	Pantomime	1. Dec 2007 2. Nov 2009- Feb 2010	Owen Money Theatre Company. At Muni Arts Centre, Pontypridd. 4 South Wales venues.

Appendix 5.1 contd.

	Aladdin	Pantomime	Nov - Dec 2009	Owen Money Theatre Company. 2 South Wales Venues.
	Snow White and the Seven Dwarfs	Pantomime	Nov 2008 – Feb 2009	Owen Money Theatre Company. 7 South Wales venues.
	Robinson Crusoe	Pantomime	Nov 2008-Feb 2009	Owen Money Theatre Company. 7 venue tour of South Wales.
	Cinderella	Pantomime	Dec 2007 Feb 2008	Owen Money Theatre Company. 5 venue tour of South Wales.
	The Valleys Boys of Wales	CD		Owen Money and Lloyd Davies.
	Made in Wales	Concert	2009	Owen Money and Paul Child, Grand Pavilion Porthcawl Additionally, many concerts, comedy performances.
Elaine Morgan (writer)	How Green was my Valley	TV adaptation	1976	BBC Wales TV adaptation of Richard Llewellyn's classic novel of the same title.
	Off to Philadelphia in the Morning	TV adaptation	1978	BBC Wales TV adaptation of Jack Jones's classic novel of the same title. Additionally, TV adaptation on <i>The Life and Times of Lloyd George</i> (1980), while written works include <i>The Descent of Woman</i> (1972) and <i>The Aquatic Ape</i> (1982).
Chris Needs	BBC Radio Wales	Radio	Current 2009	BBC Radio Wales, Mon-Fri 10pm. Chris Needs Friendly Garden - Listeners' club.

Appendix 5.1 contd.

Roy Noble	Letter from Aberdare 1	CD	2003	
	Letter from Aberdare 2	CD	2004	
	Letter from Aberdare 3	CD	2005	
	The Roy Noble Show	Radio		BBC Radio Wales
Gwenlyn Parry (writer) John Hefin (Director and Producer)	Grand Slam	Film	1978	BBC comedy classic, starring Hugh Griffith, Windsor Davies and Sion Probert. The story of a rugby trip to Paris to watch the Wales v. France game. Produced by John Hefin. Includes much ad-libbing by cast.
Mal Pope	The Mal Pope Show	Radio		BBC Radio Wales. Easy listening and conversation.
	The Mal Pope Show	TV		2 series. First series consisted of 8 episodes.
	Copper Kingdom	Musical	1995	Musical for UK's Year of Literature. Premiered at Grand Theatre, Swansea.
	Amazing Grace	Musical	2005	Based on Evan Roberts and the 1904-5 Welsh Revival
	Cappuccino Girls	Musical		Additionally, 11 music albums and 3 singles.

Appendix 5.1 contd.

Annie Powell	Britain's first Communist Mayor	Radio interview	1979	Essentially a personal narrative in broadcast form. Britain's first Communist mayor. In BBC <i>Reflections</i> .
Radio /TV News	Miners' strike	News	1984-5	Series of clips from BBC <i>Wales Today</i> coverage of miners' strike
Radio /TV Adverts	Trade Centre Wales	Radio adverts	2009 current	Series of ads for Neath Abbey used car sales featuring the Wenglish-speaking character, Trevor.
	European Elections	Radio adverts	2009	Welsh Assembly Government, to encourage electoral registration and participation in European elections. Features Eirlys Bellin.
	Waste Awareness Wales	Radio and TV adverts	2009 current	Welsh Assembly Government
John Sparkes	Naked Video	TV	1986-89	Tin this 80s BBC comedy sketch show, JS played the geeky Welsh poet Siadwel, who in each episode performed a monologue from his bedsit.
	Barry Welsh is Coming	TV	1669-2004; 2007	HTV comedy sketch show produced by Absolutely Productions. 58 episodes including 8 specials. Also 3 specials in 2007.
Dylan Thomas	The Broadcasts	Mostly radio. 1 TV appearance.	1991	Ed. Ralph Maud
	Under Milk Wood	Film	1972 (of 1954 play)	One of DT's most famous works. Set in small Welsh seaside town. Welsh characters. Aesthetic use of language, including dialect features. Version with Richard Burton and mostly Welsh cast.
Gwyn Alf Williams and Wynford Vaughan-Thomas	The Dragon has Two Tongues	TV series	1985	Lively and entertaining HTV documentary/debate on Welsh history. Gwyn Alf Williams, Merthyr-born Marxist historian presents a Marxist viewpoint, while Swansea-born Wynford Vaughan-Thomas, broadcaster and historian, is the 'establishment ' figure, giving a right-wing interpretation.

Category 3 – Personal Narratives

Source	Outline Details	Notes /Comments
BBC Voices (2004)	Examples from Llanelli, Pontyberem, Glynneath, Maerdy, Aberdare and Bonymaen	The clips are drawn from the Voices recordings – which capture 1,200 people throughout the UK in conversation. Some of the clips are people talking about language – slang, dialect, taboo words, accents. Other clips cover all sorts of subjects and simply offer a flavour of how we talk today.
St Fagan's National History Museum Sound Archive	Sound Archive	Most of the material is in Welsh but there are also recordings in English from the border counties and Gower, peripheral to the Wenglish core area.
Archive of Welsh English: Survey of Anglo-Welsh Dialects (SAWD), Swansea University	Recorded material from SAWD.	SAWD touches only peripherally on the Wenglish core area.
Oral History Archive, City and County of Swansea	Sound archives	Recordings of local people.
South Wales Miners Library, South Wales Coalfield Collection, Swansea University	6 Groups of recordings, by date and theme	

Appendix 5.1 contd.

British Library Sound Archive	Oral history collection.	Various recordings by theme: e.g. Lives in Steel (including recordings from South Wales) and the Millennium Memory Bank
George Ewart Evans Centre for Storytelling, University of Glamorgan	Oral history collection.	No recorded material.
Specially recorded personal narratives	Using Marantz recorder	Selection of respondents to reflect geography, age, gender, personal profile and theme: Ideally an approximately equal number from the Western, Central and Eastern Wenglish areas, an approximately even split between men and women, and a suitable mix of age groups, personal profiles and thematic material.

Appendix 5.2: Short List of Texts**Category 1 - Literary Texts**

Author	Selected Works/Texts	Genre	Date	Notes / Comments
Alexander Cordell	Rape of the Fair Country	Novel	1959	Mortymer Trilogy 1. Cordell's biggest success. Covers Chartist Riots.
	The Hosts of Rebecca	Novel	1960	Mortymer Trilogy 2. Set in Eastern Carmarthenshire.
	Song of the Earth	Novel	1969	Mortymer Trilogy 3. Set in Neath Valley.
Catrin Dafydd	Random Deaths and Custard	Novel	2007	Dark humour. Story of Valleys girl, Sam. Written entirely in Wenglish. Shortlisted for Spread the Word <i>The Book to Talk About</i> 2009. CD's first novel in Welsh was <i>Pili Pala</i> . 2 further Welsh language publications.
Lewis Davies	Work, Sex and Rugby	Novel	1993	On contemporary Welsh life. LD has published 7 other books and written short stories. Born Penrhiwtyn, Neath.
John Edwards	Talk Tidy		2003 Originally published in 1985	Includes examples of written Wenglish.
	More Talk Tidy		2003 Originally published in 1986	Includes examples of written Wenglish

John Oswald Francis	The Poacher	Play	1914	Revival in Anglo-Welsh drama.
Iris Gower	Copper Kingdom	Novel	1983 (reprinted 1994)	<p>Sweyn's Eye Saga 1</p> <p>IG's first bestseller. Set in Swansea and based on South Wales copper industry in early C20.</p> <p>Iris Gower's novels are written in Standard English but Wenglish is frequently used in dialogues.</p>
David Jandrell	Welsh Valleys Humour	Anecdotes	2004	
	Welsh Valleys Characters	Humorous character portraits	2005	
	Rugby Trip Stories	Anecdotes	2006	
	100 Cracking Jokes: The Best from the Valleys	Collection of jokes	2006	
	Cwmtwp	Collection of humorous fictitious news items	2009	

	Donkey	Play in 28 scenes, set in Valleys and Spain	unpublished	
	The Future, or is it the Past?	Sci-Fi play in 28 scenes	unpublished	
	The Last Man on Earth	Sci-Fi play in 50 scenes	unpublished	
	Blinkin' Liars	Play in 40 scenes	unpublished	
Mike Jenkins	Graffiti Narratives	Poems and 3 short stories	1994	In Merthyr dialect (Central Wenglish)
	Coulda bin Summin	Poems	2001	Characters and stories from contemporary Merthyr. In Merthyr dialect (Central Wenglish)
	The Fugitive Three	Novel	2008	Merthyr dialect
	Wanting to Belong	Novel	1997	About teenagers in South Wales Valleys
	Walking on Waste	Poetry	2006	Dialect material
	The Language of Flight	Poetry	2004	Some dialect material
	Child of Dust	Short stories	2005	Valleys theme, many written in dialect

	Bardsmashive	Children's novel	2002	Set in Merthyr
	This House, My Ghetto	Poetry	1995	Set in Postmodern Wales
				Additionally, MJ has written several other volumes of poetry and prose, mostly with a Valleys and dialect component.
Glyn Jones	The Island of Apples	Novel	1965	Considered to be GJ's finest work. Includes Wenglish in dialogue and some in first person narrative. Also glossary of expressions included by author.
Lewis Jones	Cwmardy	Novel	1937	Industrial novels based in South Wales. LJ was strongly Marxist in political orientation.
	We Live	Novel	1939	
Robert Lewis	Wenglish	Dialogues and prose examples of Wenglish in use	2008	
Don Llewellyn	The Kissing Gate	Novel	2009	Set in WW2 Pentyrch. Written in Standard English but with extensive use of Wenglish in dialogues.
Richard Llewellyn	How Green was my Valley	Novel	1939	The most famous of RLI's works. Also 1941 film, 2 television adaptations (1960 and 1975), the latter scripted by Elaine Morgan, and a Broadway musical. By far the best known of the 1930s Welsh industrial novels. First person narrative with some use of dialect, this being more marked in dialogues.

Christopher Meredith	Shifts	Novel	1988	Novel set in twilight of Heads of the Valleys steel industry. Existentialist in approach.
	Sidereal Time	Novel	1998	Post-industrial, existentialist novel set in Valleys comprehensive school.
Chris Needs	The Jenkins's's's's	Humorous diary of fictitious Welsh Valleys family	2008	Written in Wenglish.
Alan Osbourne	Merthyr Trilogy:	Drama		Merthyr-born JO has written 4 other dramas, plus musical scores and librettos.
	Bull, Rock and Nut		1981	
	In Sunshine and In Shadow		1985	
	The redemption Song		1987	
Alun Richards	Dai Country	Short stories	1973	
	The Former Miss Merthyr Tydfil	Short Stories	1976	
Meic Stephens	Yeah, Dai Dando	Novel	2008	Novel written entirely in Wenglish. MS 's first novel. MS has written extensively in English and Welsh, as author, poet, editor, academic and critic.

Dylan Thomas				DT is one of the C20's greatest poets in English. Masterful use of language to create images, mood and texture. While much of his work is in Standard English, he makes extensive use of Welsh themes and also uses non-standard forms, especially in prose and dialogue.
	The Outing	Short story	1951	Story of charabanc trip to Porthcawl, written for BBC TV.
	Under Milk Wood	Play for Voices	1954	One of DT's most famous works. Set in small Welsh seaside town. Welsh characters. Aesthetic use of language, including dialect features.
Rachel Trezise	In and Out of the Goldfish Bowl	Novel	2000	Partly autobiographical. Set in Rhondda and other Valleys locations. Much of RT's writing includes significant use of dialect, especially in dialogues.
	Fresh Apples	Collection of 11 short stories	2005	Title story also in <i>Urban Welsh</i> collection
Frank Vickery	After I'm Gone	Comedy	1978	Frank Vickery's comedies are all set in the South Wales Valleys. There is significant use of dialect though this is not always reflected in the orthography, which follows Standard English norms.
	All's Fair	Comedy	1988	
	Amazing Grace	Comedy	unpublished	First performed 2005

Bedside Manner	Comedy	1996	
Biting the Bullet	Comedy	1997	
Breaking The String	Comedy	1990	
The Drag Factor	Comedy	1994	
Easy Terms	Comedy	1997	
Erogenous Zones	Comedy	1994	
Family Planning	Comedy	1989	
Granny Annie	Comedy	unpublished	First performed 2007
Green Favours	Comedy	1994	
A Kiss on the Bottom	Comedy	1995	
Loose Ends	Comedy	1995	
Love Forty	Comedy	1997	

A Night On The Tiles	Comedy	1987	
A Night Out	Comedy	1986	
One O'Clock From the House	Comedy	1986	
Pullin' The Wool	Comedy	unpublished	First performed 1998
Roots And Wings	Comedy	1997	
See You Tomorrow	Comedy	1979	
Sleeping With Mickey Mouse	Comedy	1992	
Spanish Lies	Comedy	1993	
Split Ends	Comedy	1992	
Trivial Pursuits	Comedy	1990	
Never Again	Comedy	?	
Tonto Evans	Comedy	?	
Matters Arising	Comedy	?	

Harri Webb	The Green Desert	Poetry	1969	<p>HW wrote in both English and Welsh. His work is fervently nationalistic and often simple in form so as to appeal to a wide audience .</p> <p><i>The Green Desert</i> includes famous poems such as <i>Synopsis of the Great Welsh Novel</i>, <i>Local Boy Makes Good</i> and <i>Ode to the Severn Bridge</i>.</p>
	A Crown for Branwen	Poetry	1974	Includes the Welsh poem <i>Colli Iaiith</i> .
	Rampage and Revel	Poetry	1977	
	Poems and Points	Poetry	1983	
	The Green Desert	TV script	1971	
	How Green was my Father	TV script	1976	
	Song of the River	TV script	1978	
	Fishermen of Milford	TV script	1978	
	Memoirs of a Pit	TV script	1979	

	Orchestra			
	Looking up England's Arsehole	Collection of songs and poems – 'boozy ballads and patriotic songs'.	2000	Edited by Meic Stephens
Raymond Williams	Border Country	Novel	1960	<p>Eminent critic and social historian, born Pandy, near Abergavenny. Best known for <i>Culture and Society</i>, <i>The Long Revolution</i> and <i>Marxism and Literature</i>.</p> <p>RW's novels have Welsh settings and a sense of identification with Wales.</p>

Category 2 – Formal Performance Texts

Performer(s) / Author(s)	Selected Works/Texts	Genre	Date	Notes / Comments
Kevin Allen and Paul Durden (writers) Kevin Allen (Director)	Twin Town	Film	1997	Black comedy set in Swansea, against background of drugs and petty crime. Directed by Kevin Allen, written by Kevin Allen and Paul Durden., starring Rhys Ifans and Llyr Ifans.
BBC Wales	Belonging	TV drama series	1999-2008. Special in 2009.	9 series. Based on trials and tribulations of Lewis family in fictional Valleys town of Bryncoed.
Max Boyce	Live at Treorchy	Album	1974	EMI (re-released on CD in 1995) (gold)
	We all Had Doctors' Papers	Album	1975	EMI (gold)
	I Know 'cos I was There	Album	1978	EMI (gold)
Boyd Clack	High Hopes	TV sitcom	2002-8	BBC Wales. 5 series. Set in Cwm-Pen-Ôl in South Wales Valleys.
Boyd and Jane Clack	Satellite City	TV series	1996, 1997 and 1998.	BBC Wales. 3 series, each of six 30 minute episodes, plus a 60 minute special in 1999. Comedy sitcom based in South Wales Valleys.
Jonathan Davies	Rugby commentaries	TV	Current 2009	BBC Six Nations Rugby Commentaries

Appendix 5.2 contd.

Ryan Davies	Ryan at the Rank	Cabaret	1975	Vinyl record, now re-released as a CD. Historic recording of Ryan at the Top Rank, Swansea, performing to a South Wales Police audience, in 1975.
	Our House (on 'Ryan and Ronnie)	TV	1971-73	Zany BBC Wales TV comedy, co-starring Ronnie Williams, with Myfanwy Talog. Caricatured Welsh family, with doting mother (played by Ryan Davies), taciturn father (played by Ronnie Williams) and two children, Nigel Wyn and Phyllis Doris (played by adults).
John Edwards	The Best of Wenglish (Volume 1)	CD	c.2000	The CDs, produced by Black Mountain Records, expand on material recorded on earlier cassettes which accompanied the <i>Talk Tidy</i> books when first published in 1985/6,
	The Best of Wenglish (Volume 2)	CD	c.2000	
	Wenglish Stories	CD	c.2002	Series of Stories narrated by John Edwards in Wenglish. Additionally, John Edwards has performed many times in Valleys venues and also as an after-dinner speaker. Numerous TV and radio broadcasts..
	Wenglish Revised	CD	c.2002	
Karl Francis (writer-director)	Streetlife	Film for TV	1995	BBC film set in Valleys.
	Ms Rhymney Valley	Film for TV	1985	BBC Screen 2 Film, set during miners' strike.
	Above us the Earth	Film	1976	Documentary-style film about mining community in Valleys.

Appendix 5.2 contd.

	A Breed of Men	Film for TV	1971	HTV film. Set in 1930s, about striking miners taking over a colliery.
	Merthyr and the Girl	TV Documentary	1988	Hard-hitting HTV documentary.
				Bedwas-born KF has written and/or directed over 20 films for television, a dozen TV documentaries and has been involved in a dozen TV series, including <i>Tiger Bay</i> , and <i>Lifeboat</i> . Several important works featuring South Wales Valleys.
Chris Needs	BBC Radio Wales	Radio	Current 2009	BBC Radio Wales, Mon-Fri 10pm. Chris Needs Friendly Garden - Listeners' club.
Roy Noble	Letter from Aberdare 1	CD	2003	
	Letter from Aberdare 2	CD	2004	
	Letter from Aberdare 3	CD	2005	
	The Roy Noble Show	Radio		BBC Radio Wales
Gwenlyn Parry (writer) John Hefin (Director and Producer)	Grand Slam	Film	1978	BBC comedy classic, starring Hugh Griffith, Windsor Davies and Sion Probert. The story of a rugby trip to Paris to watch the Wales v. France game. Produced by John Hefin. Includes much ad-libbing by cast.

Appendix 5.2 contd.

Radio /TV Adverts	Trade Centre Wales	Radio adverts	2009 current	Series of ads for Neath Abbey used car sales featuring the Wenglish-speaking character, Trevor.
John Sparkes	Naked Video	TV	1986-89	Tin this 80s BBC comedy sketch show, JS played the geeky Welsh poet Siadwel, who in each episode performed a monologue from his bedsit.
Gwyn Alf Williams and Wynford Vaughan-Thomas	The Dragon has Two Tongues	TV series	1985	Lively and entertaining HTV documentary/debate on Welsh history. Gwyn Alf Williams, Merthyr-born Marxist historian presents a Marxist viewpoint, while Swansea-born Wynford Vaughan-Thomas, broadcaster and historian, is the 'establishment' figure, giving a right-wing interpretation.

Category 3 – Personal Narratives

Source	Outline Details	Notes /Comments
BBC Voices (2004)	Examples from Llanelli, Pontyberem, Glynneath, Maerdy, Aberdare and Bonymaen	The clips are drawn from the Voices recordings – which capture 1,200 people throughout the UK in conversation. Some of the clips are people talking about language – slang, dialect, taboo words, accents. Other clips cover all sorts of subjects and simply offer a flavour of how we talk today.
South Wales Miners Library, South Wales Coalfield Collection, Swansea University	6 Groups of recordings, by date and theme	
British Library Sound Archive	Oral history collection	Various recordings by theme: eg Lives in Steel (including recordings from South Wales) and the Millennium Memory Bank
Specially recorded personal narratives	Using Marantz recorder	Selection of respondents to reflect geography, age, gender, personal profile and theme: Ideally an approximately equal number from the Western, Central and Eastern Wenglish areas, an approximately even split between men and women, and a suitable mix of age groups, personal profiles and thematic material.

Appendix 5.3: Select List of Texts (Entries in bold were final selections)**Category 1 - Literary Texts**

Author	Selected Works/Texts	Genre	Date	Notes / Comments
Alexander Cordell	Rape of the Fair Country	Novel	1959	Mortymer Trilogy 1. Cordell's biggest success. Covers Chartist Riots.
Catrin Dafydd	Random Deaths and Custard	Novel	2007	Dark humour. Story of Valleys girl, Sam. Written entirely in Wenglish. Shortlisted for Spread the Word <i>The Book to Talk About</i> 2009. CD's first novel in Welsh was <i>Pili Pala</i> . 2 further Welsh language publications.
Lewis Davies	Work, Sex and Rugby	Novel	1993	On contemporary Welsh life. LD has published 7 other books and written short stories. Born Penrhiwtyn, Neath.
Iris Gower	Copper Kingdom	Novel	1983 (reprinted 1994)	Sweyn's Eye Saga 1 IG's first bestseller. Set in Swansea and based on South Wales copper industry in early C20. Iris Gower's novels are written in Standard English but Wenglish is frequently used in dialogues.
David Jandrell	Welsh Valleys Humour	Anecdotes	2004	
	Welsh Valleys Characters	Humorous character portraits	2005	
	Rugby Trip Stories	Anecdotes	2006	

Mike Jenkins	The Fugitive Three	Novel	2008	Merthyr dialect
	Graffiti Narratives	Poems and 3 short stories	1994	In Merthyr dialect (Central Wenglish)
	Coulda bin Summin	Poems	2001	Characters and stories from contemporary Merthyr. In Merthyr dialect (Central Wenglish)
Glyn Jones	The Island of Apples	Novel	1965	Considered to be GJ's finest work. Includes Wenglish in dialogue and some in first person narrative. Also glossary of expressions included by author.
Lewis Jones	Cwmardy	Novel	1937	Industrial novels based in South Wales. LJ was strongly Marxist in political orientation
	We Live	Novel	1939	
Don Llewellyn	The Kissing Gate	Novel	2009	Set in WW2 Pentyrch. Written in Standard English but with extensive use of Wenglish in dialogues.
Richard Llewellyn	How Green was my Valley	Novel	1939	The most famous of RLI's works. Also 1941 film, 2 television adaptations (1960 and 1975), the latter scripted by Elaine Morgan, a Broadway musical. By far the best known of the 1930s Welsh industrial novels. First person narrative with some use of dialect, this being more marked in dialogues.
Christopher Meredith	Shifts	Novel	1988	Novel set in twilight of Heads of the Valleys steel industry. Existentialist in approach.
	Sidereal Time	Novel	1998	Post-industrial, existentialist novel set in Valleys comprehensive school.

Alan Osbourne	Merthyr Trilogy: Bull, Rock and Nut In Sunshine and In Shadow The redemption Song	Drama	1981 1985 1987	Merthyr-born JO has written 4 other dramas, plus musical scores and librettos.
Alun Richards	The Former Miss Merthyr Tydfil	Short Stories	1976	
Meic Stephens	Yeah, Dai Dando	Novel	2008	Novel written entirely in Wenglish. MS 's first novel. MS has written extensively in English and Welsh, as author, poet, editor, academic and critic.
Dylan Thomas				DT is one of the C20's greatest poets in English. Masterful use of language to create images, mood and texture. While much of his work is in Standard English, he makes extensive use of Welsh themes and also uses non-standard forms, especially in prose and dialogue.
	The Outing	Short story	1951	Story of charabanc trip to Porthcawl, written for BBC TV.
	Under Milk Wood	Play for Voices	1954	One of DT's most famous works. Set in small Welsh seaside town. Welsh characters. Aesthetic use of language, including dialect features.
Rachel Trezise	In and Out of the Goldfish Bowl	Novel	2000	Partly autobiographical. Set in Rhondda and other Valleys locations. Much of RT's writing includes significant use of dialect, especially in dialogues.
	Fresh Apples	Collection of 11 short stories	2005	Title story also in <i>Urban Welsh</i> collection

Frank Vickery	Family Planning	Comedy	1989	
	A Kiss on the Bottom	Comedy	1995	
	Loose Ends	Comedy	1995	
	A Night On The Tiles	Comedy	1987	
Harri Webb	Looking up England's Arsehole	Collection of songs and poems – 'boozy ballads and patriotic songs'.	2000	Edited by Meic Stephens
Raymond Williams	Border Country	Novel	1960	<p>Eminent critic and social historian, born Pandy, near Abergavenny. Best known for <i>Culture and Society</i>, <i>The Long Revolution</i> and <i>Marxism and Literature</i>.</p> <p>RW's novels have Welsh settings and a sense of identification with Wales.</p>

Category 2 – Formal Performance Texts

Performer(s) / Author(s)	Selected Works/Texts	Genre	Date	Notes / Comments
Kevin Allen and Paul Durden (writers) Kevin Allen (Director)	Twin Town	Film	1997	Black comedy set in Swansea, against background of drugs and petty crime. Directed by Kevin Allen, written by Kevin Allen and Paul Durden., starring Rhys Ifans and Llyr Ifans.
BBC Wales	Belonging	TV drama series	1999-2008. Special in 2009.	9 series. Based on trials and tribulations of Lewis family in fictional Valleys town of Bryncoed.
Max Boyce	Live at Treorchy	Album	1974	EMI (re-released on CD in 1995) (gold)
	We all Had Doctors' Papers	Album	1975	EMI (gold)
	I Know 'cos I was There	Album	1978	EMI (gold)
Boyd Clack	High Hopes	TV sitcom	2002-8	BBC Wales. 5 series. Set in Cwm-Pen-Ōl in South Wales Valleys.
Boyd and Jane Clack	Satellite City	TV series	1996, 1997 and 1998.	BBC Wales. 3 series, each of six 30 minute episodes, plus a 60 minute special in 1999. Comedy sitcom based in South Wales Valleys.
Jonathan Davies	Rugby commentaries	TV	Current 2009	BBC Six Nations Rugby Commentaries

Ryan Davies	Ryan at the Rank	Cabaret	1975	Vinyl record, now re-released as a CD. Historic recording of Ryan at the Top Rank, Swansea, performing to a South Wales Police audience, in 1975.
	Our House (on 'Ryan and Ronnie)	TV	1971-73	Zany BBC Wales TV comedy, co-starring Ronnie Williams, with Myfanwy Talog. Caricatured Welsh family, with doting mother (played by Ryan Davies), taciturn father (played by Ronnie Williams) and two children, Nigel Wyn and Phyllis Doris (played by adults).
John Edwards	The Best of Wenglish (Volume 1)	CD	c.2000	The CDs, produced by Black Mountain Records, expand on material recorded on earlier cassettes which accompanied the <i>Talk Tidy</i> books when first published in 1985/6,
	The Best of Wenglish (Volume 2)	CD	c.2000	
	Wenglish Stories	CD	c.2002	Series of Stories narrated by John Edwards in Wenglish.
	Wenglish Revised	CD	c.2002	Additionally, John Edwards has performed many times in Valleys venues and also as an after-dinner speaker. Numerous TV and radio broadcasts..
Karl Francis (writer-director)	Streetlife	Film for TV	1995	BBC film set in Valleys.
	Ms Rhymney Valley	Film for TV	1985	BBC Screen 2 Film, set during miners' strike.
	Above us the Earth	Film	1976	Documentary-style film about mining community in Valleys.
	A Breed of Men	Film for TV	1971	HTV film. Set in 1930s, about striking miners taking over a colliery.

	Merthyr and the Girl	TV Documentary	1988	Hard-hitting HTV documentary. Bedwas-born KF has written and/or directed over 20 films for television, a dozen TV documentaries and has been involved in a dozen TV series, including <i>Tiger Bay</i> , and <i>Lifeboat</i> . Several important works featuring South Wales Valleys.
Chris Needs	BBC Radio Wales	Radio	Current 2009	BBC Radio Wales, Mon-Fri 10pm. Chris Needs Friendly Garden - Listeners' club.
Roy Noble	Letter from Aberdare 1	CD	2003	BBC Radio Wales
	Letter from Aberdare 2	CD	?	
	Letter from Aberdare 3	CD	2005	
	The Roy Noble Show	Radio		
Gwenlyn Parry (writer) John Hefin (Director and Producer)	Grand Slam	Film	1978	BBC comedy classic, starring Hugh Griffith, Windsor Davies and Sion Probert. The story of a rugby trip to Paris to watch the Wales v. France game. Produced by John Hefin. Includes much ad-libbing by cast.
Radio /TV Adverts	Trade Centre Wales	Radio adverts	2009 current	Series of ads for Neath Abbey used car sales featuring the Wenglish-speaking character, Trevor.

Appendix 5.3 contd.

John Sparkes	Naked Video	TV	1986-89	Tin this 80s BBC comedy sketch show, JS played the geeky Welsh poet Siadwel, who in each episode performed a monologue from his bedsit.
Gwyn Alf Williams and Wynford Vaughan-Thomas	The Dragon has Two Tongues	TV series	1985	Lively and entertaining HTV documentary/debate on Welsh history. Gwyn Alf Williams, Merthyr-born Marxist historian presents a Marxist viewpoint, while Swansea-born Wynford Vaughan-Thomas, broadcaster and historian, is the 'establishment' figure, giving a right-wing interpretation.

Category 3 – Personal Narratives

Source	Outline Details	Notes /Comments
Specially recorded personal narratives	Using digital recorder	<p>A minimum of two narrators each from each broad geographical division of Wenglish: Western, Central and Eastern.</p> <p>Selection of respondents to reflect a broad mix of narrators by age and gender.</p> <p>Thematic material to be determined by the narrator.</p> <p>Excerpts for analysis to be selected from a range of stories told by each narrator.</p> <p>The personal narratives to follow Sandra Dolby Stahl's definition of a Personal Narrative (1986: 12):</p> <p>'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.'</p> <p>Also, that stories selected for analysis should exhibit the three typical features of personal narrative identified by Dolby Stahl (1986: 15):</p> <ol style="list-style-type: none"> 1. dramatic narrative structure 2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations) 3. the teller is the story's main character

Appendix 5.4: Final Selection of Texts for Analysis**Category 1 - Literary Texts**

Author	Selected Works/Texts	Genre	Date	Excerpts	Approx. Words	Lines	Non-standard uses
Alexander Cordell	Rape of the Fair Country	Novel	1959	Chapter 14 (pp. 167-180)	2200	491	34
Catrin Dafydd	Random Deaths and Custard	Novel	2007	Chapter 13 (pp. 134-143)	2400	296	150
Lewis Davies	Work, Sex and Rugby	Novel	1993	Excerpt of the chapter 'Thursday', p.49, line 30 to p.56, line 7.	1850	230	28
Don Llewellyn	The Kissing Gate	Novel	2009	Excerpt A from Chapter 7, page 81, line 9 to p.83, line 28, and Excerpt B from Chapter 16, p.175, line 1 to p.178, line 8	1600	179	26
Meic Stephens	Yeah, Dai Dando	Novel	2008	A - Chapter 3 (Thursday), p.38, line 4 to p.40, line 20 and B- Chapter 5 (Saturday), p.78, line 22 to p.79, line 17	1450	145	270
Rachel Trezise	Fresh Apples	Short stories	2005	The Joneses (pp.41-48)	2000	224	70
Raymond Williams	Border Country	Novel	1960	Part One, Chapter 4, Section 1 (p.103, line 11, to end of Section 1 at p.115, line 13)	2800	350	43

Category 2 – Formal Performance Texts

Performer(s) / Author(s)	Selected Works/Texts	Genre	Date	Excerpts	Approx. Words (Time)	Lines	Non- standard uses
John Edwards	The Best of Wenglish (Vol. 1) and Wenglish Revised	Spoken word CD	2000	Blod and Annie	1330 (13m 53s)	218	306
			2002	Red Riding Hood	560 (5m 12s)	82	146
Kevin Allen and Paul Durden (writers) Kevin Allen (Director)	Twin Town	Film (DVD)	1997	German Sausages – Scene 15	680 (5m 15s)	67	142
Max Boyce	Live at Treorchy	Show (on CD)	1974	9-3	1120 (11m 17s)	191	75
Ryan Davies	Ryan at the Rank	Cabaret (on vinyl record)	1975	From Side One, following opening medley of songs	430 (3m 20s)	60	48
Roy Noble	Letter from Aberdare 1	Spoken word CD	2003	Road to Reminisces	1080 (5m 32s)	170	62

Gwenlyn Parry (writer) John Hefin (Director and Producer)	Grand Slam	Film (DVD)	1978	On the Bus		260 (2m 07s)	35	40	

Category 3 – Personal Narratives

Narrator	Area	Age Range	Title of Narrative(s)	Date of Recording	Venue	Time	Approx. total words	Approx. total words spoken by narrator	Non-standard uses
David Jandrell	East	40-55	How I started writing	1.2.10	DJ's home, Cwmcarn	7m 43s	1280	1160	41
			ZZ Top	“	“	4m 16s	690	655	14
Roger Pride	Central	40-55	Richie and the Swan	2.2.10	Mochyn Du, Cardiff	6m 03s	930	810	27

Angharad Penny Evans	West	<40	The Hen Do	9.2.10	Brunel House, Cardiff	3m 42s	720	660	32
Jean Lewis	West	55+	The Urdd Dancing Group in School	6.2.10	JL's home, Clydach	6m 24s	910	860	21
			College, starting teaching and getting married	“	“	12m 0s	1720	1630	22
			Needles and Pins	“	“	7m 13s	1090	1060	29
Alyson Tippings	East	40-55	Growing up in Trefil	9.2.10	Brunel House, Cardiff	7m 48s	1340	1190	38
Chris Coleman	Central	55+	The Rat, the Explosion and the Execution	18.2.10	Brunel House, Cardiff	15m 42s	2960	2700	133

Appendix 6: Introduction to the final selection of texts for analysis and their authors/performers

The final selection of excerpts was by no means easy to make. It involved a detailed reading/listening and consideration of all Select List material in order to identify suitable excerpts for the purposes of addressing the research questions and providing insights to be applied practically in new creative work in Wenglish.

The selection was not made with the prime goal of representativeness, although the range of excerpts chosen is fairly wide and covers most major genres. I am nevertheless conscious that some excellent examples were lost at each stage in the selection process and that it would have been possible to arrive at a different, though equally valid final selection. Nevertheless, based on the experience of detailed analysis, even if the selection had been different, it is likely that the same major themes would have been expressed as, following Bronner, these themes are inherent in a community's cultural output, which links producers to consumers through shared values and beliefs and preoccupations.

The final literary selection includes an example from one of the industrial novels, **Alexander Cordell's *Rape of the Fair Country***. Arguably, an excerpt from Richard Llewellyn's *How Green was my Valley* or Lewis Jones's *Cwmardy* would have been viable but Cordell's work was selected in that it is more recent than the other two and also opens the debate about authenticity. Cordell, not a native speaker of Wenglish but with Welsh connections and very strong Welsh sympathies, constructs dialogue for his characters, in a narrative that is set some 130 years previously. Cordell's dialogues are no doubt influenced by the forms of language he heard in Blaenavon and in the Abergavenny area where he lived.

Alexander Cordell (George Alexander Graber) was born in Ceylon in 1914 and like his father, became an Army officer, attaining the rank of Major during the Second World War. Seriously injured in 1940, he spent his convalescence in Wales and developed a love and fascination for the country and its people. When demobilised in 1950, he settled at Llanelen

near Abergavenny. He began writing, his second novel, *Rape of the Fair Country*, published in 1959, becoming an international bestseller. Cordell comments:

I wrote the book at white heat, scarcely altering a chapter; in between spells of writing I studied at the University of Wales, Aberystwyth, and befriended every available librarian; more, I suddenly discovered that hand in hand with the tale of the mountain town of Blaenavon, went the last bloody revolution, in Britain, the Chartist Rebellion. (Barber 2007: 260)

The novel follows the fortunes of the Mortymer family, narrated by Iestyn Mortymer. Set in the iron industry around Blaenavon against a background of industrial, social and political unrest, the novel presents the realities of the life of working people in the 1830s, and culminates with the Chartist advance on Newport and its immediate aftermath.

Although Cordell wrote over thirty books, his most successful works describe the turbulent times of the first half of the nineteenth century in industrial Wales. *Rape of the Fair Country* remains by far his most famous and popular work and has been published in seventeen languages.

Cordell was not a native Wenglish speaker but uses Wenglish extensively in his novels, especially in dialogue. His characters' utterances for the most part reflect Wenglish correctly, though there are instances of slight inaccuracy, notably in non-standard word order. In Wenglish, the stressed element is placed first and the subject normally follows, then the verb. Cordell sometimes puts the verb second. Also, some utterances could be more idiomatically Wenglish and are thus effectively nearer to Standard English. Of course, this may be to keep the work comprehensible to a wider audience.

Cordell, writing in the late 1950s, must have been heavily influenced by the type of Wenglish he heard spoken in and around Blaenavon at that time. The speech of the area some 130 years previously probably differed considerably. Arguably, much of the dialogue between local characters at that time would have been in Welsh rather than English. However, the presence and influence in the novel of non-Welsh-speakers such as Union

activist Richard Bennett, Mr Snell, Edwina's suitor, and the many Irish labourers, reflects linguistic change and the rapid adoption of English in Monmouthshire in this period. However, these points do not in any way detract from Cordell's use of Wenglish, which is completely valid and justified in terms of literary approach, and as such is of considerable interest in its own right.

Meic Stephens (1986: 146) comments that while slightly earlier writers such as Jack Jones, Gwyn Thomas and Dylan Thomas made use of South Wales dialect, its distinctiveness was subordinated to a general vivacity of language and a poetic, or humorous intention. Stephens suggests that the fuller importance of dialect is best seen in the novels of Alexander Cordell.

The selected excerpt, Chapter 14, relates the dramatic and violent visitation by the 'Scotch Cattle' (pro-Trade Union vigilantes) to the Mortymer household. The visit is in order to bring retribution to the workers of the family (Hywel and sons Iestyn and Jethro) for breaking the strike at Nantyglo. The Mortymers, though not working at Nantyglo, are nevertheless on the books of the Nantyglo owner, Crawshay Bailey, and thus should, according to Union rules, be out on strike or be punished as 'scabs' or blacklegs.

Hywel Mortymer, head of the household and father of Iestyn and Jethro, is at this point in the novel opposed to Union activity, Benefit Clubs and Chartism, while Iestyn, the narrator of the story, is already a Union member.

Having received a warning, Hywel leads his sons to work. They are watched by the townspeople. On return that evening the expected attack takes place. The Scotch Cattle, dressed in animal skins, turn up, led by the giant 'bull' Dai Probert. Hywel offers some resistance, sends Iestyn and Jethro inside to the women to protect them, claiming that a plan has been made for the military to come and arrest Probert and the Scotch Cattle as they attempt to flog him. The Scotch Cattle lead Hywel away.

Elinor Mortymer, Hywel's wife and mother of Iestyn, Jethro and their sisters Morfydd and Edwina, realises this is just a ploy to keep the sons safe. She sends the boys to get help from trusted friends. Hywel is brutally flogged but

Rhys, Mo and the others, despite being unable to rescue Hywel, inflict some injuries on the Scotch Cattle. Iestyn arrives to discover his brother-in-law Dafydd Phillips (who has been violent and abusive to his sister Morfydd) was one of his father's floggers. They inflict punishment on him. However, when the group returns home, the Mortymers' furniture and possessions have been burned – the norm with visitations by the Scotch Cattle.

Catrin Dafydd's *Random Deaths and Custard* is included not only because of its unusual and engaging plot but also because Catrin is a young female writer in Welsh and English whose approach to representing the Wenglish of her central character (and the novel's narrator) is to write it very much as spoken. In practice this does not involve serious deviation from the familiar word pictures of Standard English orthography but makes it clear that the pronunciation and grammar are not standard. This is achieved consistently throughout. Some of the colloquial vocabulary is shared with other English dialects or youth speak.

Catrin Dafydd is a young Carmarthen-based writer who was brought up in the Pontypridd area. She writes in both Welsh and English. Her first Welsh novel, *Pili Pala*, reached the long list for the Wales Book of the Year award in 2007, while *Random Deaths and Custard*, her first novel in English (or more accurately, in Wenglish), was shortlisted for the Spread the Word: Books to Talk About 2009 award.

Random Deaths and Custard tells the story of 18 year old Valleys girl Sam Jones, who works in a custard factory. We meet members of her family: her mother, her father (now separated from her mother), her mother's new boyfriend (whom she refers to as 'that-man-Terry'), her Nanna, her Anti Peg, her war traumatised soldier brother Gareth, Maggie, Chief and others from the factory, her friend Arse (so nicknamed because of her main attribute), Dwynwen from the Welsh Language Commission, her 'boyfriend' Andrew (whom she refers to as 'Tellin'), and, in the chapter for analysis, Vicky (his fiancée), and members of his family.

The novel is remarkable in that it is written entirely in Wenglish. The narrated part is effectively Sam's voice, written in the first person, as Sam

would speak. There is widespread use of dialect features and colloquialisms (both general and youth-oriented). Dialogue is also in Wenglish but there is no marked linguistic difference between the narrated part and dialogue.

Many novels with Wenglish content – including recent ones- have tended to be written in the third person with non-standard language use restricted largely to dialogue; Richard Llewellyn's *How Green was my Valley* (1939) is an early exception in that it is narrated in the first person. Llewellyn's narrative part does contain some non-standard features but in *How Green was my Valley*, the language can at times be a little stilted and unnatural in comparison with the much more natural and realistic, write-it-as-spoken approach of Catrin Dafydd.

Sam's narrated part is addressed to the reader generally but also has elements of internal reflection. Sam's part serves to articulate the events of the narrative from her inner perspective.

The selected excerpt, Chapter 13, relates Sam's attending the funeral of her fantasy 'boyfriend' Andrew. (She refers to him as 'Tellin' as, until the funeral announcement, she doesn't know his real name, and so when someone asks, she replies 'that 'would be tellin'', hence the 'nickname').

Earlier in the novel, she meets Tellin' when she answers the door expecting her father to be there. It turns out to be a young stranger distributing catalogues. Sam is at the time eating a fish finger, which gets stuck in her throat in the confusion. Tellin' 'saves her life' by preventing her from choking. They arrange to meet some days later but Tellin' does not show. It later turns out that he has been killed in a road accident. Sam decides to attend the funeral.

In the excerpt, we hear of her visit to the church for the funeral service, the undignified and incongruous incidents at the graveside (which leave her unconscious), her waking up in Andrew's house attended by his aunt, and her going home.

The excerpt is highly dramatic in nature, performative, with elements of farce. It typifies the dark humour of the novel, demonstrating incongruity and

extraordinariness in the midst of the apparently mundane. In the context of the novel it can be regarded as simultaneously the zenith or nadir of her adventures. Although she is physically attacked and verbally abused by Vicky, Andrew's fiancée, she later achieves some level of local fame through newspaper reports of her being saved from choking by Andrew.

Lewis Davies' *Work, Sex and Rugby* was selected as an example of a novel, which like the classic industrial novels uses Standard English for the main narrative but Wenglish in dialogue, but introduces more modern themes, central to the community, as the title suggests. The excerpt is a particularly interesting working of a chat up situation in a Neath pub, where the central character, largely through language use, gets off with Anwen.

Lewis Davies was born in Penrhiwtyn, Neath in 1967 and is the writer of novels, plays, poetry and essays. His fiction includes the novels *Work, Sex and Rugby* (1993), *Tree of Crows* (1996) and *My Piece of Happiness* (1999). He is also a playwright with productions including *Football* (2004) and *Spinning the Round Table* (2005) both touring UK wide with several Theatre Wales nominations for best new work.

He is also a publisher (Parthian, based in Cardigan) and editor, notably of the collection *Urban Welsh: New Welsh Short Fiction* (2005).

The title of *Work, Sex and Rugby* succinctly sums up the subject matter. It recounts four days in the life of Lewis, a young builder and rugby player from the Neath area, and his involvement with three women – Louise (his girlfriend), Anwen (with whom he has a one night stand) and Marianne (his ex from school days). We follow Lewis at home with his parents, at work, in rugby training, and playing in a Saturday afternoon match, as well as in various pubs in Neath and at a team-mate's stag do in Swansea.

The excerpt recounts events in a Neath pub one Thursday evening. After rugby training, Lew and his friend Daz have a lift to town with Mike, whose stag night is on the Saturday. Lew and Daz enter a pub and look round for talent. They spot a group of girls, one of whom is looking at Lew, but Daz dismisses her as far too young.

After a drinking pause, Daz spots his cousin Andrea and her friend Anwen. Lew sends Daz off to talk to them while he goes to the bar for drinks. Lew enters into conversation with Andrea but is not attracted to her. He draws Anwen into the conversation and then concentrates on chatting her up, giving her his full attention and effectively ignoring Andrea, who gets increasingly miffed. He succeeds in getting Anwen interested and amused and she clearly does not want to leave when Andrea asks if she is ready to go. Lew, anxious not to lose Anwen, suggests Andrea stays and he and Daz will walk them both to the bus stop. Anwen makes it clear that she wants Lew to walk her home. At that point it is clear they have got off with each other. Andrea gets the bus after another drink. Lew and Anwen continue their conversation briefly, then depart on foot for her flat in Malci (Cimla), leaving Daz somewhat bemused.

The central and most interesting part of the excerpt is Lew's chatting up of Anwen and her responses to him. It is a realistic series of exchanges following a well-established courtship ritual. Lew effectively uses speech and action to 'win' Anwen, who, once interested in Lew, plays a full part in the conversation ritual, giving clear 'green light' signals at key points.

Don Llewellyn's novel ***The Kissing Gate*** was selected as a recently published example of a 'traditional' style of novel, the narrative in Standard English with dialogue in Wenglish. It evokes a strong sense of place and of time (it is set in World War Two Pentyrch). The two excerpts contain interesting dialogue in which attitudes and relationships are worked out. The sense of community in the novel is very strong.

Don Llewellyn is a retired television director and producer, and a native resident of Pentyrch, situated just north of Cardiff in a rural, hillside setting. He is an authority on local history and is currently the Chairman of the Pentyrch and District Local History Society, for which he has compiled numerous publications. Don has also written a history of Pentyrch Rugby Club, for which he once played. Born in 1933, Don has many childhood recollections of the Second World War. His highly acclaimed first novel *The Kissing Gate* combines these personal recollections with wider social history.

The result is a delicate, moving personal narrative of a boy of around Don's age, growing up in Pentyrch and living through the experiences of World War Two. Although not strictly autobiographical, the novel certainly contains material and characters suggested by Don's personal experience.

Narrated in the first person, with the perspective of looking back towards the events narrated, the novel recounts a gentle yet sad romance. Geraint, a boy of about eleven from the village, meets Annabel, one of a group of evacuees from Chatham who come to the relative safety of Pentyrch during the intense German bombing of her home town in Kent. The physical setting of the village forms more than a backdrop – it is almost a character in its own right. Geraint's story forms part of the telling of the wider story of wartime Pentyrch.

The novel is gentle yet engaging, combines nostalgia with realism and includes humour and emotion in plenty.

The Kissing Gate is written for the most part in Standard English but includes a fair amount of Wenglish dialect material - all accurately rendered - in dialogues.

In Excerpt A, we hear of a food parcel arriving from relatives in Pennsylvania and of Geraint's father's promotion to Assistant Manager at the quarry. In Excerpt B, we hear of Geraint's monthly visit to the cinema to see *How Green was my Valley* and of the headmaster's visit to their new house. In both excerpts other themes are woven around the narrative of these two main events.

Meic Stephens' first novel ***Yeah Dai Dando*** was a must for inclusion as it is the novel in which most extensive use of Wenglish is made. Meic Stephens' approach to orthography follows the approach of generally retaining the familiar word pictures of Standard English orthography but showing differences in pronunciation with variant spellings whenever necessary. Meic uses four distinct 'voices' or modes of writing, each with its own conventions in respect of punctuation, capitalisation etc.

Meic Stephens is perhaps best known as a distinguished critic and editor, founding editor of Poetry Wales, editor of the *Oxford Companion to the Literature of Wales*, Emeritus Professor of Welsh Writing in English at the University of Glamorgan and former Director of Literature at the Welsh Arts Council. He has written extensively in both English and Welsh but *Yeah, Dai Dando* is his first novel, written at the age of 70.

Meic's roots are in the heartland of Wenglish: he was born and brought up in Treforest and has obvious sympathies with the people of the Valleys.

Yeah, Dai Dando tells the story of Dai Dando, who is around 25 years old, a native of Pontypridd who now works in the Gwalia Building Society in Cardiff and lives in a flat in Llandaff North. Dai meets the mysterious Eleri Vaughan Jones who is canvassing for Plaid Cymru. Their rather ill-fated relationship provides a central strand of the narrative. Another strand is that of Fred Peregrine, an elderly man from the Rhondda, who symbolises the 'old', industrial Wales. Dai meets Fred one evening after Fred has missed his last bus and invites him to stay at his flat. However, Fred's body is found in the River Taff the next day. A third strand is that of Dai's brother Steve, a university lecturer, who is coming for a job interview at the University of Glamorgan. He is somewhat estranged from his mother and Dai, not having returned for his father's funeral because of academic commitments. It seems Steve has marital problems and Eleri may be one of the reasons behind them. A fourth strand is Dai's workplace and colleagues. These strands are all interwoven in the novel, which is written in a lively, engaging style, with extensive use of Wenglish and colloquialisms.

Stephens uses four distinct forms of writing, which could be described as voices:

1. Third person narrative (largely Standard English)
2. Dai's internal monologues (or streams of consciousness), written largely in the first person, very markedly in Wenglish, with no punctuation other than question marks and capital letters for proper nouns
3. Words addressed by another (who could be the author) to Dai, mostly in

the second person, with some use of Wenglish and with normal punctuation

4. Dialogue in the form of direct speech, much of which is in Wenglish.

While occurring in different chapters and separated by some 38 pages in the novel, the two excerpts have many similarities and can be considered as a pair. They mirror each other fairly closely in thematic content, though the emphasis in the first is more on community identity and family solidarity, while the emphasis in the second is more on personal identity and belonging.

The first expresses Dai's thoughts following a telephone call from his brother Steve, who says he is coming for a job interview at the University of Glamorgan. The second expresses Dai's thoughts on the minibus, returning to Cardiff after the rugby match against the Treorchy branch of the building society.

Both excerpts give us clear indications as to Dai's values and beliefs, how he relates to the community. They also clearly express his sense of personal and community identity.

Rachel Trezise's short story ***The Joneses*** from the *Fresh Apples* collection is included not merely as an example of another successful modern female writer's work but also because it lends itself to analysis by section (according to Dolby Stahl's literary folkloristics approach). The story deals with great frankness with some of the more edgy, less comfortable aspects of modern Valleys life. The sense of community is strong here too but not in a cosy, comfortable way - quite the contrary.

Rachel Trezise was born in the Rhondda in 1978 and studied at Glamorgan and Limerick Universities. Her literary breakthrough came with the publication of *in and Out of the Goldfish Bowl*, a powerful autobiographical novel dealing with sexual abuse, drugs, poverty, which won a place on the Orange Futures list in 2002.

Her second book, *Fresh Apples*, a collection of eleven short stories, was published in 2005 and won the inaugural EDS Dylan Thomas Prize for young writers in 2006.

As Rachel's official website put it prior to a recent update, the stories

...speak of drugs, sex, adultery, stalking, child abuse, violence and horrible first sexual experiences, (all the happy things). Geographically they move from Cardiff to a rave in Cornwall to New York's Coney Island. There are brief stops in London and Nottingham but at their heart the Rhondda, mired in strength sapping poverty pulses continually. It's a portrait of a place where fly-by-night factories have replaced coal mines and steel works, television and pop music have swept away chapel religion and the chosen drugs of recreation are heroin and cocaine'

<http://www.racheltreize.co.uk/about-rachel/index.shtml> (accessed 4 November 2009)

'The Joneses' is the fourth short story in the *Fresh Apples* collection, running from page 41 to page 48 of the 2006 edition. It is narrated in the first person by Alex, an adolescent boy from the Rhondda, and covers events sequentially over a period of nine days.

In the opening scene we meet two of his male school friends, Lippy and Dai Grunge. Dai Grunge seems preoccupied by drugs and sex, possibly, though not necessarily, in that order. The opening exchange is typical of the dialogue between Dai and Alex.

A, Alex,' he says kicking a kerbstone with the rubber bumper on his big, stupid, blue trainers. 'Would ewe stick yer dick in Jasmine Jones?' Jasmine Jones is a fat-calved, blonde-mopped, big-titted fourteen year old with unbearable body odour, quickly making her way through Treherbert RFC under-nineteens.

'Fuck, yeah,' I say.

'Fuck, an' me,' he says. (p. 41, line 14 to p.42, line 5)

We also briefly encounter Alex's mother and neighbour Beryl gossiping about Lissa (Alex's 'fantasy woman', who lives opposite) whose noisy, violent arguments with live-in boyfriend Alan have not gone unnoticed. Lissa is seen by Alex as exotic and different, having an unusual surname, not just Jones like most of the people on the street. It is clear that Alex loathes Alan.

In a touching yet rather uncomfortable scene, Alex visits Lissa and lets her know his intentions in no uncertain terms ('I fucking want to be with you') while enquiring if Alan is hitting her. Lissa gently rejects Alex, pointing out

that he is a schoolboy of 16 and she is 29, and in any case she is happy with Alan.

In a following scene, Alex confronts Alan, warning him that Lissa is not his possession and that he should take care of her.

The final scene makes a link with the opening scene, thus adding symmetry to the piece. Alex joins Lipsy and Dai Grunge in the playground, where the latter is sniffing glue (though it is actually wallpaper adhesive). Jasmine Jones is also there. Alex offers to buy her some more menthol cigarettes, and picks her up when she falls off the roundabout 'closing my nostrils and breathing through my mouth.'

The piece evokes a background of poverty and social deprivation, a culture of drugs and under-age sex, a community with problems yet with underlying resilience, humour and hope.

An excerpt from **Raymond Williams' *Border Country*** is included for several reasons. First, geographically it represents that far north-eastern area of Wenglish and secondly, it is an exquisite piece of writing in which the protagonists' attitude towards joining the 1926 General Strike are worked out in dialogue. This work is certainly worthy of membership of the elite canon of English literature but it is also a work about community and belonging to that community. It is likely that Williams, from his Marxist perspective, would have placed a much greater importance on the community aspects.

Perhaps better known as a cultural critic and academic of socialist political orientation, Raymond Williams (born 1921 in Llanfihangel Crucorney, near Abergavenny, died 1988) is also the author of a number of fictional works, including the novel *Border Country*. At one level, it tells the story of the return of Matthew Price, an academic researching in London, to his roots in Glynmawr (a fictional name for Pandy/Llanfihangel Crucorney), a village near Gwenton (Abergavenny), in order to visit his father, a railway signalman, who has suffered a stroke. It explores the relationship between father and son and how returning to his roots affects Matthew. It also tells his father's story: his first coming to work at Glynmawr and notably an account of how the 1926

General Strike impacted on the railwaymen of Glynmawr. The novel is obviously autobiographical, in part at least, from its very geographical setting and the fact that Williams' own father was a railwayman.

Williams uses dialogue extensively and the form of Wenglish used (that of the extreme north eastern edge of the Wenglish-speaking area, is reported accurately and consistently. Williams was born and brought up in the area and the novel covers events a generation before, and approximately contemporaneous with the time of writing. Williams contrasts the speech of his native area with that of the coal mining valleys nearby and that of Herefordshire, just a few miles to the north and east.

To Harry and Ellen, this was not strange country. Harry had been born in Llangattock, only `seven miles north-west, and Ellen in Peterstone, three miles farther north. A river runs between Llangattock and Peterstone, and that is the border with England. Across the river, in Peterstone, the folk speak with the slow, rich, Herefordshire tongue, that could be heard in Ellen. On this side of the river is the quick Welsh accent, less sharp, less edged, than in the mining valleys which lie beyond the Black Mountains, to the south and west, but clear and distinct – a border crossed in the breath.' (*Border Country*: p.35)

The excerpt is one of the most interesting sections of the novel, in which Williams, largely through the use of dialogue, explores the gradations in the Glynmawr railway workers' levels of political commitment, their attitudes towards joining the 1926 General Strike and their support for the locked out miners. Although Glynmawr is a relative backwater, there is a clear sense of how events here relate to the wider picture, to trade union activity at a national, British level, to workers' solidarity across industries, and to anti-government sentiment.

All the interaction in the excerpt takes place in or near the signal box at Glynmawr station. Harry, Matthew's father, is a central protagonist and moderate supporter of the strike. Morgan Rosser, the local Union Branch Secretary, represents the more extreme pro-strike position, relating withdrawal of labour to wider pro-worker anti-government activity. Tom Rees, the stationmaster, represents an 'authority' figure, to whom Morgan Rosser is mildly antagonistic, though Rees does in fact come out on strike

and is later transferred for his part in it. Jack Meredith represents the other extreme – lack of political commitment and self interest. The other workers are generally pro-strike.

Formal Performance Material

John Edwards, pioneer of Wenglish, was an obvious choice for inclusion at this final stage. Two excerpts from his spoken performance material were selected, one of which also appears in written form in *Talk Tidy*. The excerpts are typical of John's performance material, one being a dialogue between two ladies, the other a retelling of the Red Riding Hood story in Wenglish.

The name of John Edwards is today virtually synonymous with Wenglish. John Edwards, Master of Wenglish', author of the hugely popular *Talk Tidy* books, performer of the related audio material, broadcaster, raconteur and accomplished public speaker, was the first to draw public attention to Wenglish as a distinctive speech form, an essential part of the social and cultural identity of the South Wales Valleys, and, significantly, something of which the Valleys should be proud.

John Edwards was born in Abercynon in 1923 and after teacher training worked in education, as a teacher, head teacher and County Inspector, holding posts in North Wales, Bristol and Mid Glamorgan. He returned to Abercynon in 1973 after 30 years' 'exile', and developed a special interest in how people speak in the South Wales Valleys. He was the only Inspector of Spoken English in the UK.

No-one has done more than John Edwards to draw attention to the linguistic, social and cultural significance of Wenglish. His contribution in this field is immense. Through his books (first published in 1985 and 1986), his recordings, his broadcasts, and many speaking engagements over a period of more than twenty-five years, he has tirelessly and enthusiastically raised awareness of Wenglish as a living part of the heritage of the South Wales Valleys.

Much of John Edwards' work is humorous: indeed, his spoken performances are highly entertaining and have a special appeal to audiences in the Valleys area and to others who have connections with South Wales.

John Edwards's performances have often been delivered in community venues in the heartland of Wenglish – the South Wales Valleys. From the point of view of the audience, some level of familiarity with the distinctive Wenglish expressions and turns of phrase which characterise his performances, adds to their appreciation of John's humour. Of course, as Wenglish is often the habitual speech form of the audience, they are on occasion unaware that some commonly used Wenglish expressions are not Standard English.

John's performances also have an informative, even didactic function. John's background as an educationalist is discernable in the skilful and entertaining way he presents examples of Wenglish usage. His anecdotes are often interrupted by asides in which he will explain a grammatical point, a derivation from Welsh or a particular local usage.

John's performance repertoire is extremely well-developed and polished through years of practice and yet each performance demonstrates a freshness and enthusiasm which can only come from a genuine love of Wenglish, the people who speak it and the territory in which it is spoken.

Typically, the performances, excerpts of which are captured in the audio recordings, comprise entertaining explanatory anecdotes built around words and expressions commonly used in Wenglish, dialogues which exemplify Wenglish in use and familiar stories retold in Wenglish. The performances and recordings are lively and interaction between John Edwards and his audience is significant.

Two audio cassettes were released around the same time as the publication of the *Talk Tidy* books. These were recorded at live performances by John Edwards. More recently, four CDs have been produced by Black Mountain Records: *The Best of Wenglish – Volumes 1 and 2* in 2000, and *Wenglish Stories* in 2003 (all three from performances at Hirwaun, Aberdare and

Aberaman) and *Wenglish Revised* in 2002 (recorded at Ystradgynlais). These give a good cross-section of John's performance material.

Excerpt A, 'Blod and Annie', is Track 12 from spoken word CD *The Best of Wenglish* (Volume 1). This is essentially a scripted dialogue between Blod and Annie, two Valleys ladies of a certain age. The characters Blod and Annie also appear elsewhere in John Edwards' work.

Excerpt A is quite a prolonged piece, comprising some 1,330 words and with a running time of 13m 53s. The author/performer explicitly states in his introductory remarks that the purpose of the piece is to demonstrate Wenglish in use.

1	this is to start to show you
2	that Wenglish is not just words thrown about
3	but can sustain conversations,
4	how it can tell stories.

As John's primary purpose here is to demonstrate Wenglish in use, there is naturally a very high concentration of Wenglish words and expressions in the piece. While such a concentration in prolonged sequence is perhaps a little unlikely, a conversation of this type between two Valleys ladies of a certain age is by no means outside the realms of possibility.

In one sense this concentration of dialect forms is an example of the commodification of dialect. However, unlike some dialect performances in which the language performed bears little resemblance to that actually spoken in the region at large, John's characters, Blod and Annie, remain entirely plausible. Clearly, they are humorous and to some extent caricatures but audiences have no difficulty relating to them as ladies of a certain age from the Valleys area.

While the piece is primarily to demonstrate Wenglish in use, it is not without literary interest in its own right. It has a clear structure and sequence and the characters' personal identities become clear through the thematic content and topics of their conversation.

John opens with a brief introduction (lines 1-9) to set the piece and his intentions in context, The conversation between Blod and Annie then gets

underway. John Edwards' plays both parts. The conversation is interspersed with 13 explanatory asides from the narrator.

Excerpt B is 'Red Riding Hood', Track 7 from spoken word CD *Wenglish Revised*. The story also appears in written form in the book *Talk Tidy*. The performed version differs from the printed version in a few minor details, and these are indicated on the transcribed text. John's reading of the script is not interspersed with explanatory asides as in Excerpt A. It runs to some 560 words and its duration is 5m 12s.

The story is the traditional tale of Red Riding Hood, presented as if narrated by a mother to a child. Again there is a very high concentration of Wenglish words and expressions to exemplify Wenglish in use as a medium for narrative.

This version of Red Riding Hood has the grandmother locked away in the *cwtch dan stâr* by the wolf, not swallowed whole as in some other versions of the tale. Also, the rescuing woodsman is Red Riding Hood's father.

The plot of the tale is well-known to the audience and is here secondary to its manner of narration, using Wenglish words and expressions whenever possible. John Edwards successfully demonstrates how a traditional tale can be retold entertainingly and faithfully through the medium of Wenglish.

As with Excerpt A, Wenglish is once more in a sense commodified, though a retelling of the story in this way remains quite plausible. The outline of the traditional story guides the structure and plot. John Edwards' innovations include introducing the story as a tale told by a mother to her child – a story within a story; using expressions relating to working patterns, architectural and physical features of Valleys area (e.g. *days reglar*, *back kitchen*, *middle room* and *forestry*) rather than 'traditional' vocabulary relating to a mythical, vaguely central-European forest; and in John Edwards' version, the wolf locks up the grandmother in the *cwtch dan stâr* rather than eating her whole

The 1997 film *Twin Town* became something of a cult movie, inviting obvious comparisons with *Trainspotting*, the 1996 Scottish film based on Irvine Welsh's novel. An excerpt, 'German Sausages', is included not only to

reflect the film's popularity but also as an example in the Formal Performance category of a work that deals with some of the darker issues of South Wales life, paralleling some of the themes found particularly in Rachel Trezise's written work. The selected excerpt, 'German Sausages', merits attention for its dramatic quality and also its interesting use of non-standard language in order to build, maintain and express relationships and identity.

Twin Town is a 1997 black comedy set in Swansea and filmed in the area.. It was written by Kevin Allen (who grew up in Swansea) and Paul Durden and directed by Kevin Allen. The film achieved something of a cult status and is sometimes compared to the 1996 film *Trainspotting*, set in Edinburgh. Kevin Allen's brother, Keith, appears in both films, playing a drugs dealer in *Trainspotting* and the role of Emrys the shepherd in *Twin Town*.

The main roles are all played by Welsh actors, with the exception of Terry, one of the bent cops, who is Scottish.

The plot revolves around the Lewis 'twins' (actually brothers, and played by the real-life brothers Llyr and Rhys Ifans), whose main pastimes are car theft/joyriding and drug-taking. They live in a caravan with their parents and sister. Their father, Fatty (played by Huw Caredig), works for local wide boy/bigwig Bryn Cartwright (played by William Thomas) who runs a roofing company. Fatty falls while working on the roof of Bryn's rugby clubhouse. The 'twins' ask Bryn for compensation but he is dismissive. The twins then plan revenge. In a parody of *The Godfather*, they decapitate the Cartwrights' poodle and leave its head on Bryn's bed. Bryn then enlists the help of bent cop Terry (played by Dougray Scott) to wreak revenge on the twins. One night Terry sets fire to a shed by the Lewis's caravan after shutting their dog inside. However, the caravan also burns, killing the twins' parents and sister. Fatty has always wanted a burial at sea and the twins, who have been lying low since the fire, steal the hearse containing their father's coffin from outside the church where the funeral is to be held. The twins then get revenge on Bryn (whom they tie up in his garage placing a noose around his neck, attached to the automatic door mechanism, in such a way that Bryn is hanged when his wife opens the garage door from outside); and on Terry

(whom they tie to their father's coffin, which they cast off Bryn's speedboat at sea some distance off Mumbles Pier). A massed male voice choir provides a nocturnal choral send-off for Fatty from the Pier, while the twins sail off, apparently to Morocco.

The film was provisionally entitled *Hot Dog*, and a hot dog van stolen by the twins, complete with giant hot dog on top, features prominently in the selected excerpt, hence the scene title 'German Sausages'.

This is the fifteenth scene (of twenty) and follows the fire in the caravan and death of the twins' parents and sister. At this point, the audience must suspect that the twins are plotting some sort of revenge on Bryn and Terry but it is by no means certain what form this will take. In terms of its overall position and role in the unfolding of the plot, the scene forms a bridge between the events following the fire and the final dénouement.

Max Boyce's work encapsulates the strong links between rugby and the Valleys communities. Max reached prominence during the Golden Age of Welsh rugby in the 1970s and his song 'Hymns and Arias' is still sung enthusiastically at Welsh rugby internationals. An item by Max Boyce was a must for inclusion in the final selection.

Max Boyce was born in Glyn Neath in 1945 and achieved huge success and popularity in the mid-1970s with his lively and entertaining performances, which combined songs, poems and amusing anecdotes. Much of his material is connected with rugby union, reflecting and expressing a passion that identifies him strongly with the coal-mining communities of the South Wales Valleys. His anecdotes typically deal with local themes, again linking him closely to South Wales. Max, who is Welsh-speaking, naturally makes use of many Wenglish words, expressions and phrases, as well as using phrases in the Welsh language in his anecdotes, generally with an instant translation into English. He has remained extremely popular since the 1970s and has sold well over two million albums.

Max, who had attracted attention with recordings by Cambrian Records at the Valley Folk Club in Pontardawe, rose to prominence with the EMI

recording and resounding success (Number One in the album charts) of *Live at Treorchy* in November 1973. The extract for analysis is the first track from that album.

Max stresses the importance of the audience in his performances, and in particular at this first major recording at Treorchy Rugby Club. The evening is described in the following terms on Max's official website:

The musicians for that evening were hastily gathered together that afternoon. Without almost any rehearsal, the songs and stories were recorded. The audience, apart from a few close friends were given the tickets after failing to sell them for fifty pence each. Max at the time was virtually unknown. He had, however, deliberately chosen to perform to an audience that was unfamiliar with his work to ensure the reaction was spontaneous and real. Armed with songs such as 'The Outside-Half Factory', 'Rhondda Grey' and 'Morgan Moon' he could hardly fail.

The reaction of the audience that night was integral to the evening's success. They were as important as the songs. The people that packed the little room were Max's instruments, without them he couldn't play. The people's reaction was genuine and all embracing. No-one who was there will ever forget the heady mix of laughter and song. (22)

Max's early success and popularity coincided with the dominance of the Welsh rugby team in the Five Nations Championship. His songs and poems both featured and chronicled the exploits of contemporary Welsh heroes such as Barry John and Gareth Edwards and Dai Morris. Max's material naturally became hugely popular with Welsh rugby fans, and his song 'Hymns and Arias' has ever since this time been sung spontaneously by the crowd at Welsh rugby internationals. Along with the film *Grand Slam*, Max's material can be seen as recording and celebrating history in the making, - not only that of Welsh rugby but even more significantly, that of the community which lived and breathed rugby, identified closely with the Welsh team and celebrated the team's successes as a community.

Before becoming a full-time entertainer, Max had worked as a miner for nearly eight years. He began song writing and performing while studying for a degree in Mining Engineering at the Glamorgan School of Mines (now the

University of Glamorgan). His songs and anecdotes focused on local community life and, of course, rugby.

Apart from his recording work, Max Boyce has starred in television series and has published collections of his songs and poems. Following his recording successes in the 1970s, the BBC offered him a television series, featuring Max in live performances in venues throughout Britain, thus giving him exposure to much wider audiences. These programmes reached Number One spot in the viewer ratings.

Max's enduring popularity has received several boosts over the years. At Christmas 1998, BBC Wales' television show *An Evening with Max Boyce* broke Welsh viewing records. Max also performed at the opening ceremonies of the 1999 Rugby World Cup in the Millennium Stadium, and of the National Assembly for Wales. He was included on the 2000 New Year's Honours list, and received an MBE.

Max continues to thrive as a creative artist and performer. He has special place as someone who has succeeded not only in capturing the moods and concerns of the Valleys communities in his material but also in presenting this to audiences both in Wales and further afield.

The selected excerpt, 9-3, is Track 1 from *Max Boyce Live at Treorchy*, recorded by EMI in 1973. It is the opening section of the album that 'went gold', and established Max Boyce as one of the most popular of Welsh entertainers. As indicated above, Max Boyce was keen to perform to an audience for the most part unfamiliar with his work, so as to have a reaction that was spontaneous. This is certainly the case in this excerpt. The audience plays an active part and Max Boyce's banter with the audience is characteristic of the way he gains rapport with them (cf. also Ryan Davies).

The central theme of the excerpt, and title of the of this track, is Llanelli RFC's 9-3 victory on 31 October 1972 over the touring New Zealand All Blacks, considered by many to be the best rugby team in the world. Stradey Park was packed with 26,000 spectators for the game and in the ecstatic

celebrations that followed Llanelli's incredible victory, many pubs in the town ran dry.

Ryan Davies's 1975 recording ***Ryan at the Rank*** is now a classic. Ryan's inclusion in the final selection is certainly justified. His television work, both in Welsh and English, notably the English-language comedy series 'Our House', which was also broadcast outside Wales established his reputation as one of Wales' foremost entertainers.

Ryan Davies was born in 1937 and died following an asthma attack in the USA in 1977 at the very young age of 40, when he was at the height of his popularity as an entertainer.

He was born in Glanamman in the Amman Valley and made his name on Welsh language television shows such as *Fo a Fe* and *Ryan a Ronnie*, in which he appeared with Ronnie Williams. Ryan also had a solo career as a singer/songwriter pianist and cabaret artist.

Ryan and Ronnie's television show in Welsh became so popular that it was moved to BBC1 and broadcast in English, winning them a much wider audience, and three series were shown between 1971 and 1973. Ryan's speciality was dressing up as a "typical" Welsh housewife.

In 1975, Ryan and Ronnie split, the official reason being Ronnie's ill-health. Ryan continued to appear extensively on television and appeared in pantomime at the Grand Theatre, Swansea. He also starred as "2nd Voice" in the 1972 film *Under Milk Wood* with Richard Burton.

The selected excerpt is from Ryan's cabaret performance to a South Wales Police audience at the Top Rank Suite in 1975, Swansea, typifies his mix of singing and humour. It is taken from Side One of the recording and follows the opening medley of songs. The use of Wenglish and local themes is typical of the way Ryan engages his audience.

Apart from two words spoken by a heckler planted in the audience, Ryan is the only speaker, though the audience is also active in cheering, applauding

and laughing throughout this animated piece. The duration of the piece, including opening and closing applause, is approximately 3m 20s

Roy Noble, the popular television and radio broadcaster, was born in Brynamman in 1942 and has lived in Aberdare for the past forty years. He attended Amman Valley Grammar School and trained as a teacher, later becoming a head teacher. His move to broadcasting began with part-time writing and presenting a weekly *Letter from Aberdare* on Radio Wales. This proved so popular that in 1985 he was invited to join the BBC for a daily two-hour morning programme. The *Roy Noble Show* continues to be one of BBC Radio Wales' most popular and successful programmes.

He has also worked extensively as a presenter on television in both Welsh and English and from 1994 to 2001 presented the Welsh language evening magazine show *Heno* on S4C.

Roy is also actively involved in charity work, is a UNICEF Goodwill Ambassador and in 2001 received an OBE for his services to charity. In 2008 he was accepted into the Gorsedd of the National Eisteddfod of Wales. He is an Honorary Fellow of UWIC and in 2009 received the University of Glamorgan Chancellor's Medal.

Roy is also an author, and his books include, *Welsh Nicknames* (1998) *Noble Thoughts* (2002) and *Bachan Noble*, his autobiography in Welsh (2001). He is due to publish *Noble Ways: Lay-bys in My Life* in 2010, a topical portrait of Wales drawing on his extensive travels through Wales and the people he has met in his career as a broadcaster.

Roy's popularity and success as a broadcaster are due to several factors, including his fine verbal command, his mellow, pleasantly accented voice, his amusing anecdotes, his engaging manner of storytelling, his relating to people and to communities and his ability to speak engagingly on topics which are meaningful and relevant for his audience.

Roy is proudly Welsh and Welsh-speaking, and also part of the South Wales Valleys community. His English is mostly fairly near to Standard in

grammatical terms but his accent is most definitely that of South Wales. Roy makes quite extensive use of typical Wenglish vocabulary and pronunciation, which serve to localise and root his broadcast work in South Wales and relate it to local communities. The overall effect is a very attractive type of Wenglish, which is both educated and credible, yet accessible and popular. As such it has a very broad appeal as is evidenced by the popularity and enduring success of Roy's radio and television programmes.

Roy's broadcasting career began with his *Letters from Aberdare*. A collection of these letters are available on three spoken-word CDs – Volumes 1, 2 and 3.

Road to Reminiscences is Track 1 from 'Letter from Aberdare', Volume 1, released by MPH Records in 2003. It is a scripted monologue, performed by Roy Noble, comprising some 1,080 words in 170 lines, with running time of 5m 32s. It opens and closes with music but otherwise it consists only of Roy's voice.

Roy opens by talking about the recent snowfall on the Heads of the Valleys area, where the A465 is being upgraded to dual-carriageway. He reflects on the significance of the road, looks back to when it was first opened and mentions current users of it (lines 1-51).

The three road-related anecdotes that follow a 'bridge' section reports that context of the anecdotes, which are related among fiends and the local club. These are related for the most part in direct speech by narrator Roy Noble.

No selection of Wenglish texts could be complete without an excerpt from the hugely popular and iconic film ***Grand Slam***.

Grand Slam is an enduringly popular 1978 BBC Wales classic comedy film directed by John Hefin. It tells the story of an all-male rugby trip to Paris to see the Five Nations championship decider between Wales and France. A win for the Welsh team, which had dominated Five Nations rugby in the 1970s, would have meant yet another Grand Slam for Wales.

The script writer was Gwenlyn Parry and the original outline featured the Deiniolen Brass Band on a trip to Brussels. Given Wales' prominence in rugby at that time and the huge popularity of the sport in Wales, this was later adapted to a rugby trip to Paris.

The cast included Oscar winner Hugh Griffith as Caradog Lloyd Evans, the undertaker; Dewi Pws Morris as his son, Glyn; Windsor Davies as Mog Jones, an ex-rugby player and Club Secretary; Siôn Probert as the camp boutique owner Maldwyn Novello-Pughe. These four feature in the extract selected for analysis.

The members of the group are going on the trip with different things in mind. Caradog, who served in the forces in World War Two Paris, wants to return to where he met his 'little butterfly' many years ago. Glyn, following his amorous successes at Twickenham in 1976, wants to follow up with a 'Grand Slam' of his own in Paris. Maldwyn is keen to visit the shops; while Mog and other members of the party plan visit to a strip club

Caradog successfully finds the bistrot where he met his old flame. This is now a strip club owned by his 'butterfly'. They reminisce while Glyn chats up and gets to know her daughter, Odette, intimately. They telephone the hotel and soon the entire group arrives at the strip joint. After fun and frolicking, a fight develops and all are arrested except for Mog and Glyn who are shielded by Caradog's old flame and her daughter.

Maldwyn and other members of the group make it to the match the next day but Mog is only released during the course of the game and arrives at the stadium too late.

Wales lost the match and the ending of the film had to be re-written to take this into account.

The film features several players from the Welsh team

The hilarious plot is enhanced by much ad-libbing by the cast, encouraged by John Hefin. The result is a comedy classic which is emblematic of Welsh rugby and Welsh Valleys life in the late 70s.

The selected excerpt is Chapter 2 (of 8), entitled 'On the Bus'. It features the party travelling by bus to Cardiff Airport for the flight to Paris.

Although the excerpt is short (just 260 words and duration 2m 07s), it is full of interest and the characters, through their conversation, clearly build their identities. The excerpt acts as something of a bridge in the plot between the Valleys and Paris. It moves the plot along and in it we hear of what sort of 'Grand Slam' Glyn is intending.

Personal Narratives

All the personal narratives selected for analysis were recorded by myself on a small digital recorder in one-to-one sessions with the narrators. Effectively, I was the audience in each case. Although the narrators do the vast majority of the talking, as audience I play some part by asking questions to seek clarification, by signalling agreement encouragement or thanks. In one instance (Chris Coleman's *The Rat, the Explosion and the Execution*) I respond with a short tale of my own about a mouse in the house. However, my role is very much subordinate to that of the narrators and my primary function as audience was to facilitate and encourage.

Alyson Tippings was born and brought up in the little village of Trefil near Tredegar in the 1960s. She has lived in Trefil all her life except her time at college in Swansea where she studied Architectural Glass. She has a strong Heads of the Valleys 'pedigree' in that her father was from the village and her mother from Dowlais. Her paternal grandparents were also from the village while her maternal grandparents hail from Rhymney. Alyson understands and speaks some Welsh but is not fluent.

Alyson is currently Tourism Officer for Blaenau Gwent Borough Council having previously held several other posts within the Authority. She is an active, well-liked and respected member of various Tourism groupings and recently appeared in a programme in the popular the BBC Wales series *Weatherman Walking* with Derek Brockway, in which she accompanied Derek around her local area. Alyson is also actively involved in community

politics, having been a town councillor in Tredegar for more than 20 years, and also has an active involvement as Chapel Secretary in Trefil.

Her story, *Growing up in Trefil*, takes the form of a reminiscence of her childhood, notably the village community, the school and the chapel, and then moves on to modern-day Trefil in her discussion of the pubs and the exploits of the local rugby team. The story thus touches on several of the major recurrent themes in Wenglish literature, showing how strongly the story is related to the community in which Alyson was born, brought up and still resides. The duration of the recording is 7m 48s.

Angharad Penny Evans was born and brought up in Gorseinon, in the Lliw Valley just north west of Swansea, where she lived until going to university. Her father is Welsh-speaking and from North Wales while her mother, who was born in Belfast, understands Welsh. Her maternal grandmother was from Northern Ireland and her maternal grandfather from Merthyr Tydfil.

Angharad is Welsh-speaking and attended Welsh primary school, then Ysgol Gyfun Gwyr (a Welsh-medium secondary school) and Ysgol Gyfun Ystalyfera for the Sixth Form. She took a BSc degree in Biology in Southampton, an MSc in Plant Genetics at Nottingham and then did her PhD in Sheffield. She currently works as Senior Research Officer in the Assembly's Social Research Division.

She is in her mid-thirties and has recently attended a whole series of hen-do's (one of which is covered in her story), weddings and other social events.

She is also interested in sport as participant (Badminton) and spectator (rugby). She is a keen rugby supporter and has attended many Wales international games. She also follows Welsh regional rugby, especially the Ospreys and the Scarlets.

Her story, *The Hen Do*, recalls the adventures of a recent night out in Swansea, coinciding with the Wales - England rugby international. It is a relatively short recording – duration 3m42s – but includes many recurrent themes in Wenglish literature (friendship / socialising, Welsh identity, rugby, drinking) thus relating it closely to the South Wales community.

Chris Coleman was born in Porth in the Rhondda in 1951 and apart from his time at University in Aberystwyth and a short period at the beginning of his career in Carmarthen, has lived in the Rhondda all his life. He was brought up in Tonypandy and currently lives in Ton Pentre, where his story is set.

He is a keen sportsman, his main interest being cricket. He played for the school's senior team while he was in Form 2, played for Glamorgan Schools and had trial for Glamorgan. Chris played soccer, representing the Boys Clubs of Wales at Under 16 and Under 18 level and also played soccer while at university. He also played squash, which is mentioned in his story.

Chris is also an artist and his depiction of a Brecon Beacons landscape reached the final of the painting category in the Welsh Assembly Government's Art Competition in 2010.

His story, *The Rat, the Explosion and the Execution*, is set in Chris's early family life and recalls the incidents that took place on a day he had taken an early train to London for a work meeting and also some days later. The gas oven explodes during a coffee morning hosted by his wife, Brenda and on his return a rat is discovered at their home. The later appearance of the rat and its execution is also related in the story. This was the longest of the personal narrative recordings, running to 15m 42s.

David Jandrell is probably best known as author of a number of very popular, humorous books on aspects of Valleys life, published by Y Lolfa. These include the bestselling *Welsh Valleys Humour* (2004), *Welsh Valleys Characters* (2005), *Rugby Trip Stories* (2006), *100 Cracking Jokes* (2006) and *Cwmtwp: Gossip from the Valleys* (2009).

David was born in Cwmcarn in 1955 and attended Cwmcarn Junior School and Newbridge Grammar School, where he was by his own admission a 'heller' but excelled in sciences. Though a successful author now, he admits (maybe with tongue in cheek) that at school he 'couldn't put words on paper' and took 6 or 7 attempts to pass English Language O Level. However, in addition to his published works, he has written several well received scripts

with potential for television and has a very natural capacity to write interesting and engaging material.

On leaving school, David worked at the National Museum in Cardiff and trained in Palaeontology and Petrology. Though this began as a summer job, he was dissuaded from going to university at that time and stayed on at the Museum. Later, he decided to do a Geology course at Caerleon College but as this course was 'scrapped' due to lack of numbers, he took Environmental Science instead, then later taught at Nantyglo Comprehensive School, which features in his second story, *ZZ Top*.

He subsequently worked for 16 years in the steel industry. Following a relocation of steel production to Newport, he was approached to work as on-site scientist, and worked as Production Manager. The relocation brought together people from Swansea, Barry, Cardiff, Newport, the Valleys and Bristol, so there was considerable variation in colleagues' speech and accent, which was the cause of much amusement and banter. It was during this period that he first compiled his 'Silly Sayings Book', at first to record what colleagues had actually said, as 'ammunition' to use in these good-humoured arguments and banter about language.

The 'Silly Sayings Book' was the starting point for his first and most successful book to date, *Welsh Valleys Humour*. However, not many of the 'silly sayings' themselves found their way into the book, most of which was written in a short time as what David describes as 'padding'. Ironically, this was the part that went down well.

He returned to teaching at Ystrad Mynach College at the time of the Corus takeover in the steel industry, and currently teaches various topics around Maths and English. David has an Open University degree which includes Linguistics and so is very familiar with the concepts of language variation and discourse.

David has a particularly strong interest in music and owns more than 30 guitars. He is a lead guitarist and plays progressive rock. He also has a collection of over 12,000 albums. This interest is evident in his second story

ZZ Top. David is also a football fan and despite his book *Rugby Trip Stories*, has never actually been on such a trip.

His first story, *How I started writing*, covers the evolution of the ‘Silly Sayings’ book and the search for a publisher, eventually leading to a productive relationship with Y Lolfa. The story reveals something of David’s character as an unconventional writer who succeeds almost despite himself. Its duration is 7m 43 s.

His second story, *ZZ Top*, tells of a visit to a ZZ Top concert in Hammersmith Odeon while he was teaching at Nantyglo Comprehensive. The story again reveals something of David’s character as an unconventional hero who wins the respect of his pupils through his visit to the concert. Its duration is relatively short – 4m 16s.

Jean Lewis (my mother) was born in Clydach in the Swansea Valley on 2 May 1931. As a small child, she lived for a few years in the neighbouring village of Glais before moving back to Clydach to be a little closer to her father’s work at a local colliery. The family moved to a newly-built bungalow in Clydach in 1938, where she has lived ever since, except for her three years in college in Cardiff (covered in the second of her stories).

In her working life she was a teacher of Domestic Science (or Home Economics as it was later called), primarily Needlework. Until the advent of the comprehensive system, she taught in the Clydach Secondary Modern School (from 1952 to 1969) and then at Cwmtawe Comprehensive (in Clydach and later at the main campus in Pontardawe), until her retirement in 1989. In her later career she was Head of Year.

The first story, *The Urdd Dancing Group in School*, 6m 24s in duration, is set during her time as pupil at the former Pontardawe Grammar School, The Pontardawe campus of Cwmtawe Comprehensive incorporated the former Grammar School and so the school played a central role in her life. Indeed, all three stories are intimately linked with education.

Jean was an only child and the language of the home was English, though her parents both spoke Welsh with their families and neighbours.

Consequently she was able to speak Welsh and attended the Welsh section of Clydach Infants School, though the medium of education at Clydach Junior, and later Pontardawe Grammar School, was English.

She went to Grammar School during the Second World War, and thus experienced wartime shortages and post-war rationing while in college.

She took Zoology, Botany and Geography at A Level and her teacher in the former two subjects, Agnes Thomas, was a major influence on her in several ways. In the first story, *The Urdd Dancing Group in School*, Agnes Thomas was in charge of the Urdd (Welsh League of Youth) at school. The dancing group competed successfully in various competitions, and it was with this group that she visited London for the first time (covered in this story). Agnes Thomas was also an inspirational figure in respect of her career choice. These aspects come over strongly in the first story.

After A Levels, she attended the South Wales and Monmouthshire College of Domestic Arts in Cardiff for three years. This period is covered in the second of her stories *College, Starting Teaching and Getting Married*. This is a longer narration, of 12 minutes' duration. She married Ken, her boyfriend since school days (my late father) in 1955, at the end of the term he joined the staff of Clydach Secondary Modern School, where she had been teaching since 1952. This incident is also covered in the second story. The third story, *Needles and Pins* (duration 7m 11s), tells of two amusing incidents from her time of teaching Needlework at Clydach Secondary Modern School.

All three stories reveal something of her character: her liking for structure and organisation and the central role of education in her life – in terms of career and the sense of identity that being a teacher provided.

Roger Pride, Director of Marketing for Visit Wales and the Welsh Assembly Government, was born in Merthyr in 1959 and lived in the Treharris area until the age of 19. His mother ran a shoe shop in Treharris and they lived behind the shop before moving to a new house in nearby Edwardsville when he was 15.

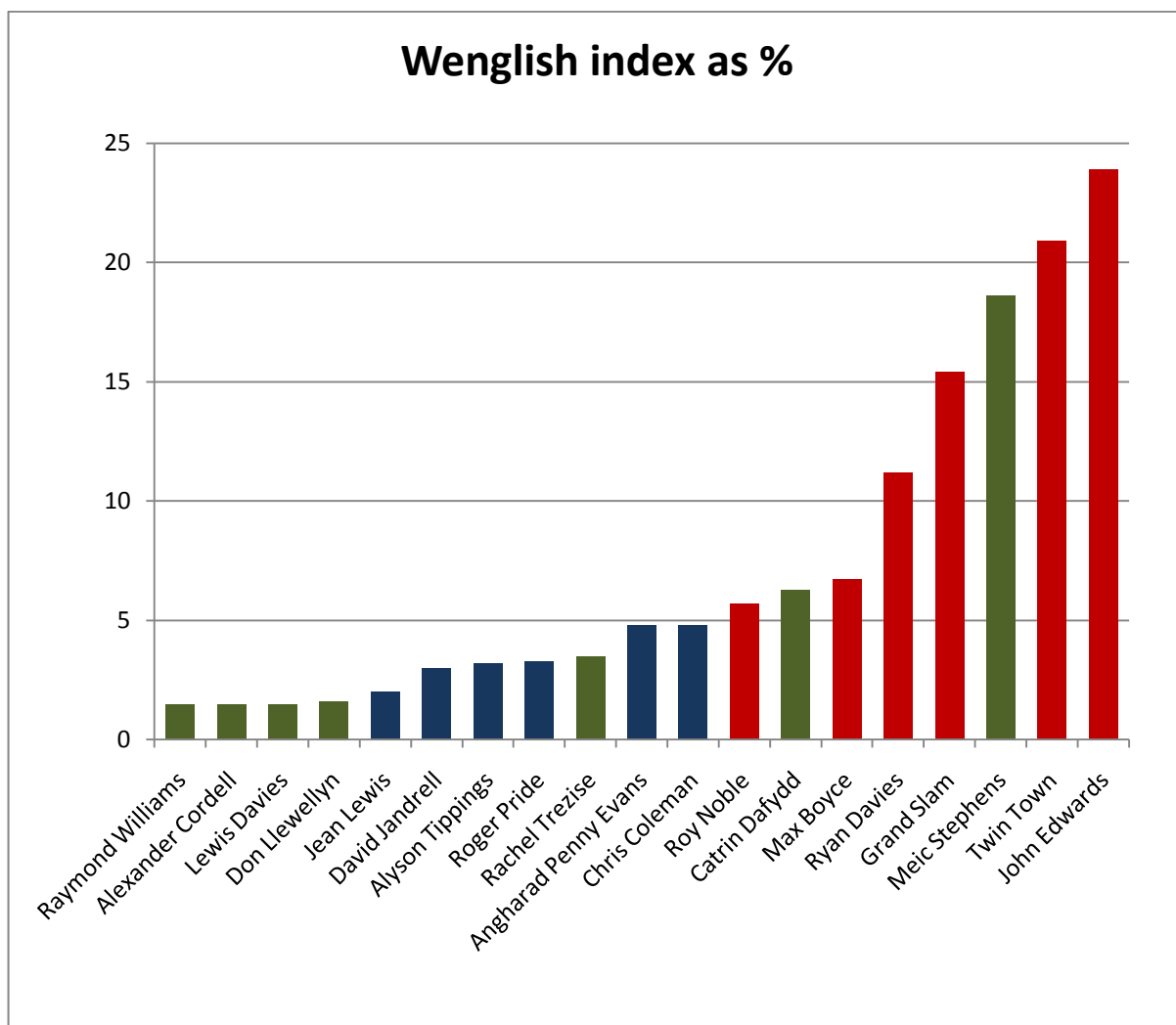
He attended Treharris Primary School and Afon Taf High School, and after A Levels took a degree in Business Studies at the Polytechnic of Wales (now the University of Glamorgan), which led to his career in Marketing at the Wales Tourist Board and Visit Wales since the merger into the Welsh Assembly Government in 2006.

Outside work, Roger's main interest is football. He is an avid supporter of Cardiff City and his story, *Richie and the Swan* (duration 6m 03s), is based on this theme. The story tells of the incidents at the Swansea City v. Cardiff City derby match played on New Year's Day. A group of young Cardiff City supporters, including Roger, take a minibus to the Vetch Field, home of their rivals, Swansea City. The incident which forms the centrepiece of the story involves Roger's friend Richie, who, as part of a £10 bet made with Roger, goes onto the pitch before the game and 'copulates' with a large plastic swan, part of the pre-match entertainment. The story tells of Richie's arrest and the amusing aftermath.

The story combines several of the main recurrent themes in Wenglish literature, including friendship and solidarity, sport and drinking, relating it closely to the community of its participants.

Appendix 7.1: Wenglish Index

		Words	Non- standard uses	Wenglish Index (as %)
Raymond Williams	Border Country	2800	43	1.5
Alexander Cordell	Rape of the Fair Country	2200	34	1.5
Lewis Davies	Work, Sex and Rugby	1850	28	1.5
Don Llewellyn	The Kissing Gate	1600	26	1.6
Rachel Trezise	The Joneses (Fresh Apples)	2000	70	3.5
Catrin Dafydd	Random Deaths and Custard	2400	150	6.3
Meic Stephens	Yeah, Dai Dando	1450	270	18.6
Roy Noble	Letter from Aberdare 1	1080	62	5.7
Max Boyce	Live at Treorchy	1120	75	6.7
Ryan Davies	Ryan at the Rank	430	48	11.2
John Hefin (Director and Producer)	Grand Slam	260	40	15.4
Keith Allen (Director)	Twin Town	680	142	20.9
John Edwards	Best of Wenglish (Vol.1) / Wenglish Revised	1890	452	23.9
Jean Lewis	The Urdd Dancing Group in School	860	21	2.4
Jean Lewis	College, starting teaching and getting married	1630	22	1.3
Jean Lewis	Needles and Pins	1060	29	2.7
Jean Lewis Total		3550	72	2.0
David Jandrell	How I started writing	1160	41	3.5
David Jandrell	ZZ Top	655	14	2.1
David Jandrell Total		1815	55	3.0
Roger Pride	Richie and the Swan	810	27	3.3
Angharad Penny Evans	The Hen Do	660	32	4.8
Chris Coleman	The Rat, the Explosion and the Execution	2700	133	4.8
Alyson Tippings	Growing up in Trefil	1190	38	3.2

Appendix 7.2

Literary

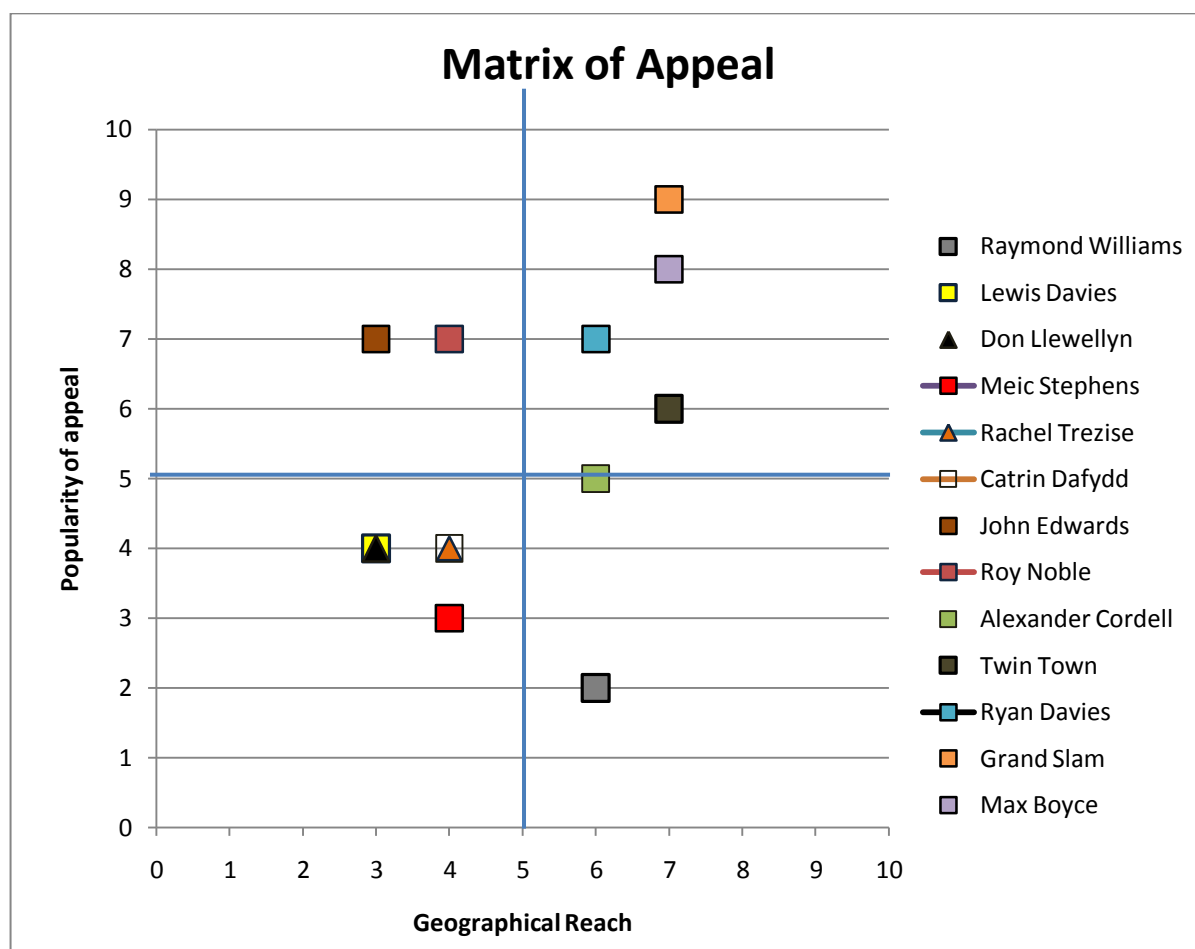


Performance

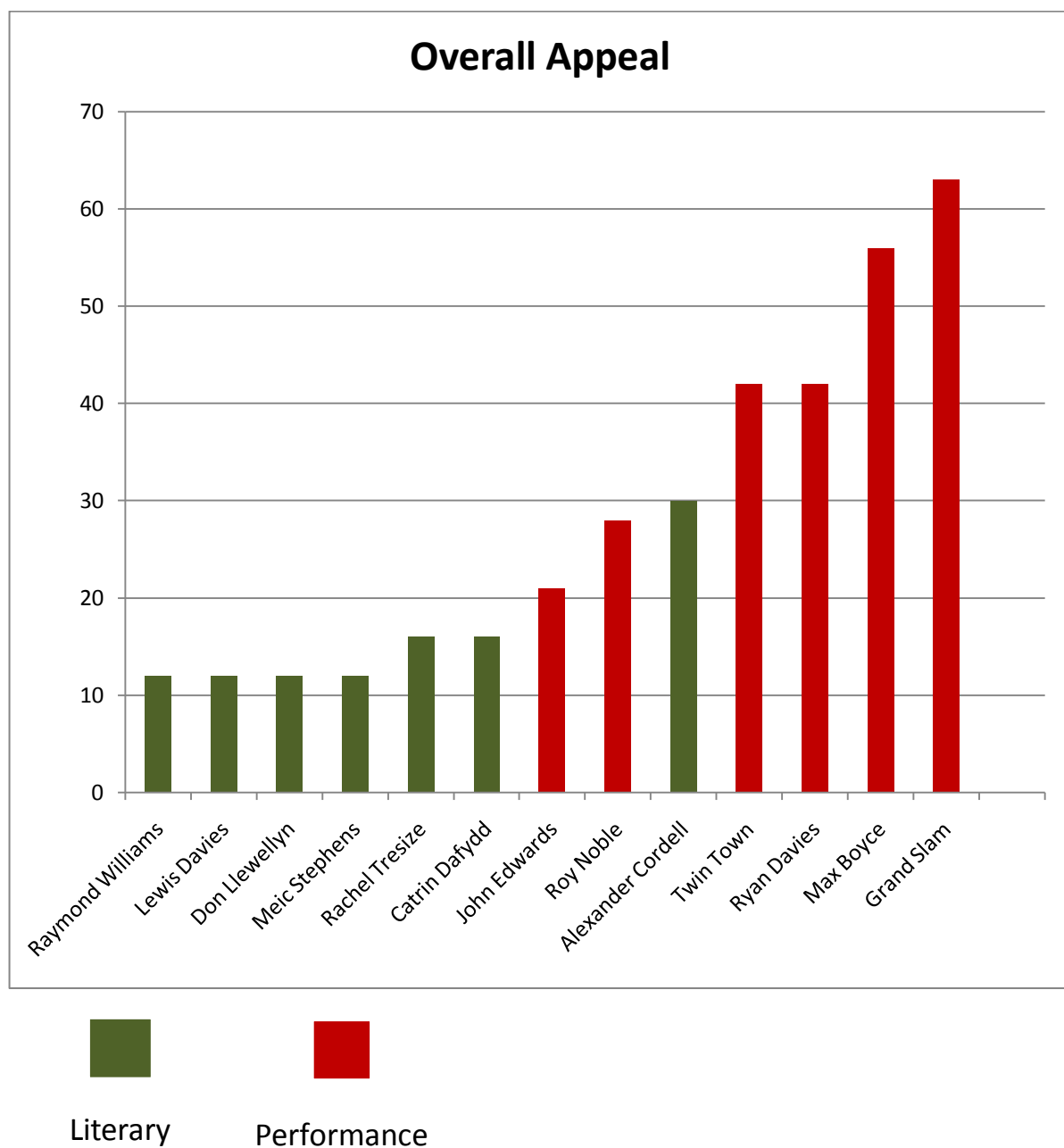
Personal
Narrative

Appendix 8.1: Matrix of Appeal

Graphic representation of scores at Figure 10, Part Two, Research Question1, Section 2



Appendix 8.2: Product of scores for Popularity of Appeal and Reach, in ascending order



Appendix 9.1: Briefing Note for Narrators

PERSONAL NARRATIVES – INTERVIEWS WITH NARRATORS

Thank you for agreeing to help with my research on Wenglish. Here is some background info.

BACKGROUND

Following on from the 'Wenglish' book published in 2008, I am doing further research on 'Wenglish, the dialect of the South Wales Valleys, as a Medium for Narrative and Performance' at the University of Glamorgan's Cardiff School of Creative and Cultural Industries, hopefully leading to the degree of PhD in 2011.

My research is set in the field of Literary Folkloristics, an approach associated most closely with the University of Indiana. The object of my research is the 'lore' (in this case literary productions, formal and informal, written and spoken) of the 'folk' - the people of the South Wales Valleys.

Performance material and informal oral narratives are a very important part of vernacular culture but in general tend to lie outside the mainstream of academic consideration. My research gives **equal status** to 3 categories of text:

1. **Literary works** written in or including Wenglish, such as Cordell's *Rape of the Fair Country*, Meic Stephens' *Yeah Dai Dando*, Lewis Davies's *Work Sex and Rugby*, Catrin Dafydd's *Random Deaths and Custard* etc.)
2. **Formal Performance material** (e.g. excerpts from Max Boyce, Ryan Davies, John Edwards, *Grand Slam*, *Twin Town* etc).
3. **Personal Narratives** (i.e. stories based on personal experience, told by real people from the Wenglish area).

Most of the texts I am analysing will be receiving academic consideration for the very first time, and it is the first time that this 'toolkit' of analytical methods has been applied to Wenglish texts.

This is also the first attempt to investigate the characteristics of Wenglish narrative and performance texts in a sequenced and structured way, and to investigate the relationship of this range of texts with the community.

The central part of the study is based on detailed analysis of half a dozen texts (written or oral) in each of the 3 categories above, using a 'toolkit' of methods. I have now completed work on the first two categories and am about to start on the third - Personal Narratives. That's where you come in.

Note that for the purposes of this research, Wenglish is a continuum of speech – from lightest of South Wales accents with grammar and structures close to Standard English through to strongly accented speech with many non-standard features. We regularly change our speech according to circumstance. It's all Wenglish and all acceptable!

PURPOSE OF THE RESEARCH

The research questions I have set myself are:

- 1. What are the characteristics of Wenglish Literary, Performance and Personal Narrative texts?**
- 2. What themes are typically mediated and expressed in these texts?**
- 3. How do the selected texts, as cultural productions of the South Wales Valleys, relate to the communities in which they were/are produced and consumed?**
- 4. Which analytical techniques are most relevant and productive in relation to the texts selected?**
- 5. How possible is it to apply the results and insights from structured analysis to new creative work in Wenglish?**

One of the main purposes of the analysis is to generate insights for **new creative work in Wenglish**, which will be 'road tested' in Part 3 of the thesis.

Results so far suggest a close relationship between the themes and values expressed in the texts and the community itself - it is very much the 'lore' of

the folk, owned by the community and reflecting its characteristics and concerns. There may well be potential to apply the results practically to affirm and strengthen community identity, providing a useful link to community regeneration.

I've also been working on a model to assess the likely appeal and reach (and thus viability) of texts, which could have wider application.

RECORDING PERSONAL NARRATIVES

Basically, this involves recording a number of stories (perhaps 3, more if you wish) about **anything you like**. They could be about unusual or amusing events, embarrassing situations or something you feel strongly about. They could be about travel, holidays, family, friends, work, sport, school or college. They could be about frightening circumstances, happy/ sad events or practical problems faced. Anything you like, in fact. **There are no limits or restrictions on the style of the stories or on their thematic/linguistic content.**

The main thing is that you, the narrator, are the main character (or observer) and that the story is told from your perspective. The stories need not be long - most personal narratives are quite short.

While the whole business of recording is obviously a bit 'artificial', the whole thing should be fairly informal. Relax and let it flow! The session will start with some background questions which will help to get things going.

The material will be recorded on a small digital recorder. I will then select excerpts (probably one or maybe two stories per narrator), transcribe and analyse them in the same way as the Literary and Formal Performance texts. The results will sit alongside those from the other two categories.

An hour or so should be plenty to undertake the recording, which will take place at a time/venue to be agreed with you.

I will provide a copy of the transcribed excerpt in due course, and, once completed, I will also send a copy of the analysis for your reference. If there

are any inaccuracies, or anything you're not happy with, please tell me and I will amend.

ACKNOWLEDGEMENTS

The University has no requirement for narrators to be anonymous, and I would very much like to refer to each of you by name, in the same way as for the Literary authors (e.g. Alexander Cordell, Meic Stephens etc.) and the Formal Performance texts (e.g. Max Boyce, John Edwards, Ryan Davies etc.). You are all producers of folk literature and should therefore receive equal treatment. The material recorded is unlikely to be controversial or confidential, though it will of course be 'personal' in the sense that you are the main character. If, however, you would prefer to be referred to by your initials or a fictitious name, let me know. (The readership of a university thesis is normally very limited indeed, by the way!)

The recorded material will not be published or circulated in audio format (other than possible inclusion of selected excerpts in the Appendices).

Full Individual analyses will not form part of the thesis, though parts of them will of course be used. To set things in context, each analysis needs to have a short 'pen picture' of the narrator, though this would not appear in full in the write-up.

At all events, an acknowledgment to all narrators would appear in the Preface.

CONSENT

I would be very grateful if you could sign and return the consent form to me. If you have any queries at all, do not hesitate to ask me.

PERSONAL NARRATIVES – INTERVIEWS WITH NARRATORS

Thank you for agreeing to help with my continuing research on Wenglish. I would be grateful if you could complete the form below to confirm your consent.

I agree to being recorded in connection with Robert Lewis's research on Wenglish, the dialect of the South Wales Valleys, as a Medium for Narrative and Performance at the University of Glamorgan, as outlined above, and for the recorded material to be analysed as part of the study.

Signed.....

Name.....

Date.....

Please note that:

1. The recorded material will not be published or circulated in audio format, though selected excerpts may be included in the Appendices to the study.
2. A transcribed version of selected excerpts may be quoted in reporting the analysis.
2. Full Individual analyses will not be included in the thesis, though parts of them will of course be used.
3. To set things in context, each analysis will include a short 'pen picture' of the narrator. This would not appear in full in the final report, though reference may be made to this to set the context, and a summary may be included in the Appendices.
4. An acknowledgment to all narrators will appear in the Preface.
5. I will provide a copy of the transcribed excerpt in due course, and, once completed, I will also send a copy of the analysis for your reference. If there are any inaccuracies, or anything you're not happy with, I will amend.

6. I intend to refer to each narrator by name. Please tick the appropriate box below **only if this is a problem**.

I would prefer to be referred to by my ☐ initials

I would prefer to be referred to by a ☐ fictitious name

Once again, many thanks for your help.

Rob

Appendix 9.2: Discussion Guide for Interviews with Authors and Performers

Explain PhD structure / content / approach.

Send copy of analysis.

All Interviews

1. What is the role of Wenglish in this work?
2. Range / audience?
3. Themes covered
4. Characterisation
5. How is humour achieved?
6. Difficulty of writing in Wenglish – non-standard forms. Which approach?
7. Opinions on Bronner – cultural outputs reflect shared understandings and ways of thinking, the characteristics, preoccupations and concerns of the community in which they were produced.
8. Relationship between producer and consumer.
9. Matrix

John Edwards

Wenglish itself is the theme for much of the material – very high Wenglish index.

Stories are translations or adaptations of well-known stories, with emphasis on the language itself.

Material well developed – can reactions be anticipated?

Characterisation – Blod and Annie.

Audiences – difference between local and distant audiences. Levels of understanding and appreciation.

Audience dynamic. Techniques used.

How many performances? What countries? What sort of reception?

Differences between after dinner speeches and performances in community venues etc?

Role of narrative / literature / performance in community regeneration?

Catrin Dafydd

Novel is entirely in Wenglish – fairly new development. Does this limit reach?

Catcher in the Rye – what makes a novel in a non-standard form of English have appeal outside its dialect area/group?

Themes – other modern novels have high drugs / sex / drinking content. Not this. Why? What themes are important?

Autobiographical elements?

First person narrative

Role of narrative / literature / performance in community regeneration?

Any goals in writing the novel?

Don Llewellyn

‘Classic’ novel – narrated part very largely in Standard English, Wenglish found in dialogue.

Wenglish index – similar to other novels.

How long in gestation?

What audience(s)?

Education.

Role of narrative / literature / performance in community regeneration?

Social history elements – chronicle of period.

The whole as a personal narrative and the excerpts as mini personal narratives.

Meic Stephens

Remarkable feat – how long to write?

Voices used.

1. Third person narrative (largely Standard English)
2. Dai’s internal monologues (or streams of consciousness), written largely in the first person, very markedly in Wenglish, with no punctuation other than question marks and capital letters for proper nouns

3. Words addressed by another (who could be the author) to Dai, mostly in the second person, with some use of Wenglish and with normal punctuation
4. Dialogue in the form of direct speech, much of which is in Wenglish.

What is more important – the story or the language itself? The character of Dai Dando?

Novel has very high Wenglish content – fairly new development. Does this limit reach?

Catcher in the Rye – what makes a novel in a non-standard form of English have appeal outside its dialect area/group?

Other modern Wenglish novels have high drugs / sex / drinking content. This has a certain amount. Reflect concerns in the community? What are the most important themes?

Education is significant theme. University of Glamorgan. Blight on Treforest?

Role of narrative / literature / performance in community regeneration?

Social decline? Feelgood factor?

Appendix 10.1 Notes from the Detailed Analysis of *Rip Van Winkle*

TEXTUAL ANALYSIS

Linguistic Features

The story runs to some 940 words. There are some 230 examples of non-standard use, giving a very high Wenglish index of 24.5%.

The Wenglish features include:

Dropping of 'h' (some 51 times).

'-ing' pronounced as '-in' (some 16 times).

Some 10 non-standard verb forms e.g. *was* for SE 'were' (3 times), *atto* (=SE 'had to'), *adn* (=SE 'hadn't' – 3 times), *couldn* (=SE couldn't – twice), *come* (=SE 'came', the past tense of 'to come').

Omission of finite verb (twice) e.g. *What yew been up to, en?*

4 examples of non-standard word order (*August it was* (line 1); *Awful sad it was* (line 1); *Rip we use to call im* (lines 13-14); and *On is own e was* (line 17). Each instance follows Welsh word order with the stressed element placed first in the phrase.

Some 55 lexical items, including *ware teg* (=fair play), *like the road* (=very dirty), *losin on erself* (becoming senile), *trailer* (=caravan), *hool* (=whole), *ony* (=only), *neely* (=nearly), *samwidge* (=sandwich), *lectrician* (=electrician), *aulidge* (=haulage), *mosly* (=mostly), *speshul* (=special), *an all* (=too), *contrax* (=contracts), *jib on im* (=his facial expression)

Intervocalic 't' pronounced (and spelled) as 'r' some 13 times: e.g. *a lorra* (=a lot of), *gerron* (=get on), *war append* (=what happened), *gorrw* (=got to), *gorra* (=got a)

'and' pronounced and spelled *an* (10 times), 'of' pronounced and spelled *a* or *o* (6 times); Omission of final 't' (10 times); omission of final 'd' (4 times). Omission of initial 'th' (18 times): e.g. *ey* (=they – 6 times), *ough* (=though), *en* (=then – 11 times).

Omission of the definite article (once) and indefinite article (once).

Typical tags (13 times): e.g. *like*, *see*, *mun*.

Wenglish forms and expressions were included as consistently as possible throughout.

Thematic Material

A range of core themes identified in the detailed analysis of Wenglish texts were included in this short story. The story draws mainly on themes from Clusters A, B and D (see Part two, Research Question 2)

Cluster A: Community

Place names and Locations

Mention of localities: Cardiff (line 28), Graig (line 36), Ponty (line 36), Ystrad (line 49).

Mind you, iss good to get back ome an all!’ (lines 31-2)

These references serve to localise and root the story, forming links between the action of the story and the community in which it is set.

Community, Friendship, Solidarity

Neely all my mates from school av moved away now so I wondered if I’d see anyone I knew there. (lines 10-11)

I din know im all at well in school and at was over ten years ago bur I thought I’d go up an talk to im. (lines 19-20)

We was in-a same year in school. Same registration class in Form 3, weren’t we?’ (lines 24-25).

These references again serve to emphasise corporate action, of being part of a wider community.

Community deprecation

Lack of activity in the pub: No’ much guyin on. Ony a few in ‘ere, like. (lines 12-13).

This is a very mild criticism/observation. It is included as a backdrop to Rip’s own inactivity and torpor.

Unacceptable behaviour

From Robert's point of view Rip's laziness.

Cluster B: Personal Identity, Family and Relationships

Personal Identity

A contrast is built up between Robert's activity and Rip's sopor.

'Well,' I said, 'after school I did my prenticeship as a lectrician down Cardiff. The firm I was workin for ad some big contrax overseas, Middle East mosly, an after I'd qualified I was called in when one o the reglars was off sick, like. And I been doin contract work ever since. Kuwait and Abu Dhabi mosly. Tax free, min'. Caan fault it. Mind you, iss good to get back ome an all!' (lines 28-32)

In contrast, Rip has been slumbering:

First sleep

'Ow long was yew in a coma for en, Rip?'
'Bout three years.'
'What!' I spluttered and spilt some of my pint.
'Must av been feelin tired, see. Woke up one day three years later right as rain. No real damage, 'ough.' (lines 42-46)

Second sleep

Well,' e said, I was workin for my ol man's aulidge firm. Depo up Ystrad, yew know. One afternoon, I was feelin a bit tired so I put my ed on-a desk like in infants and went to sleep.'
'O aye. Ow long did yew sleep for en, Rip?'
'Well, three years agen. Ey couldn wake me up, so they took me ome an put me to bed and loadsa doctors come roun but I got some speshul condition. Nothin reely wrong with me bur I gorrw sleep a lot, like. When I woke up, I carried on jus' like normal.' (lines 49-55)

Third sleep

‘Well, I carried on workin a course. At summer I went on holidays down Anti Edith’s trailer down Trecco, like. One day, I was feelin reely ungry an tired after washin down the trailer so I ad a samwidge an then I ad a lie down an went to sleep.’ (lines 58-60)

A potential fourth sleep is indicated toward the end off the story:

‘Well, I jus’ started workin for the aulidge firm agen. New depo down by year. I been ‘ere six months now. Ard work mind and I do feel tired after. In fact I think I’ll av a bir of a kip now, if yew don mind.’ (lines 66-68)

Family

It is the occasion of his grandmother’s funeral that brings Robert back to his native valley:

So I wen ome for the funeral. August it was. Awful sad it was but she’d ad a good innins as they say. Poor ol Nan. 92, mind, ware teg, a good age but she’d lived-a last ten years in an ome. I remember avin a lorra fun down er ouse when I was a nipper, like. I use to play for ours up her back an come in like the road as she use to say. Min’ you, she’d been losin on erself for years. Alzheimers. Bur anyway, lemme gerron with-a story.

I stayed with my mam for a coupla days before and after the fundral. Adn been ome for neely a hool twelmunth with contrax overseas, like. (lines 1-7)

Mother and grandmother are mentioned.

Cluster D: Everyday Life

The World of Work

Robert mentions contracts overseas. This serves to form a contrast with Rip, who has stayed at home and not developed far in terms of his career:

Adn been ome for neely a hool twelmunth with contrax overseas, like. Middle East mosly, Kuwait an Abu Dhabi. Atto come ome speshul, Compassionate leave, one week max. (lines 6-8)

'Well, 'I said, 'after school I did my prenticeship as a lectrician down Cardiff. The firm I was workin for ad some big contrax overseas, Middle East mosly, an after I'd qualified I was called in when one o the reglars was off sick, like. And I been doin contract work ever since. Kuwait and Abu Dhabi mosly. Tax free, min'. Caan fault it. Mind you, iss good to get back ome an all!' (lines 28-32)

Rip's working experience is contrasted:

'Well,' e said, I was workin for my ol man's aulidge firm. Depo up Ystrad, yew know. One afternoon, I was feelin a bit tired so I put my ed on-a desk like in infants and went to sleep.' (lines 49-51)

'Well, I carried on workin a course. At summer I went on olidays down Anti Edith's trailer down Trecco, like. One day, I was feelin reely ungry an tired after washin down the trailer so I ad a samwidge an then I ad a lie down an went to sleep.' (lines 58-60)

'Well, I jus' started workin for the aulidge firm agen. New depo down by year. I been 'ere six months now. Ard work mind and I do feel tired after. In fact I think I'll av a bir of a kip now, if yew don mind.' (lines 66-68)

A general social comment made in the piece is that it is necessary to leave the Valleys (like Robert) to further one's career.

Sport

There is a passing reference to Rip falling asleep during Games (Rugby) at school.

Even noddod off at aaf time on-a rugby field in Games once. (lines 14-15).

Sport is an ubiquitous theme in Wenglish texts and there are often references even when sport is not a main theme (cf Catrin Dafydd's *Random Deaths and Custard*).

Arts and Culture

The title makes reference to Washington Irving's famous short story of the same title. The name of one of the main characters shares the same sleepy characteristics as the eponymous hero of Irving's story.

Education

Education is often referred to in the Wenglish texts analysed. Lines 13-25 contain several references to Rip and Robert knowing each other from school.

'Aye, ass right mun! Robert Lewis. We was in-a same year in school. Same registration class in Form 3, weren't we?' (lines 24-25)

Drinking

The conversation takes place in a pub, the 'Millers'. Reference to Rip's pint:

On is own e was and e'd gorra full pint in front of im, so e probly adn been there long. (lines 17-18)

Robert splutters and spills some of his pint when he hears how long Rip was in a coma.

'What!' I spluttered and spilt some of my pint. (line 44)

Health And Injury

Rip's road accident:

And as I was crossin the road I was it by a car. Was taken to ospital. No bones broken bur I ended up in a coma.' (lines 39-40)

No damage done, however:

'Must av been feelin tired, see. Woke up one day three years later right as rain. No real damage, 'ough.' (lines 45-46)

Rip's special condition:

'Well, three years agen. Ey couldn wake me up, so they took me ome an put me to bed and loadsa doctors

come roun but I got some speshul condition. Nothin
reely wrong with me bur I gorrw sleep a lot, like. When I
woke up, I carried on jus' like normal.' (lines 53-55)

Cluster E: Urban and Social Decline, Crime, Drugs

There is not a great emphasis on this cluster but a general social comment is made that it is necessary to leave the Valleys to further one's career (cf Robert who has left and Rip who has stayed).

Cluster F: Humour

Though not written as a specifically humorous piece, Rip's sleeps and their extreme duration are humorous through their incongruity. The fact that the third sleep is not 3 years like the first two but just 18 months introduces an element of the unexpected and a form of irony that Rip was getting better.

DISCOURSE ANALYSIS

For a fuller explanation of these key concepts and discourse analytical methods, see Part One, 2.2.1. The following explanatory material follows the same sequence and index lettering as in Part One, 2.2.1.

A. Core Concept: Discourse

The general definition of Discourse applies to this story (see Part One 2.2.1A),

1. Discourse is language in use in a social context
2. Language is a form of action (i.e performative in nature)
3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

See especially Textual Analysis, Personal Identity above.

B. Core Concepts: Narrative and Personal Narrative

Labov: 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'

Dolby Stahl: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.'

Three typical features of personal narrative

1. dramatic narrative structure
2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations)
3. the teller is the story's main character

All the conditions of these definitions are met.

C. Analytical Approach: The Ethnography of Communication

Hymes proposes a descriptive theory of speech (1986:58) and a heuristic schema, or model, (1986:59-65) which can be applied practically in the analysis of linguistic interaction, including narrative. The model consists of a set of eight components of speech events (simplified and condensed from 16), and arranged into the mnemonic SPEAKING: In relation to this story, these may be interpreted as follows:

Situation	-following Robert's grandmother's funeral in Valley where he grew up. Chance meeting in pub with old acquaintance from school days. Contrast between Robert's activity and Rip's inactivity.
Participants	-Narrated by Robert. Conversation/dialogue with Rip.
Ends	-short story told in symbolic terms. Rip symbolises Valleys people who are either unable or unwilling to take responsibility for their destiny and are thus is a metaphorical torpor. Robert symbolises someone who has made the move from the Valleys to further his career.

Act Sequence

Lines 1-8	Orientation and introduction
Lines 9-26	Scene setting and introduction to the character Rip
Lines 28-32	RL's story
Lines 33-48	Rip's first sleep
Lines 49-57	Rip's second sleep
Lines 58-65	Rip's third sleep
Lines 66-68	Rip's potential fourth sleep
Lines 69-70	RL's final evaluation and Coda

Key -written in Wenglish

Instrumentalities -written short story, containing a substantial number of non-standard forms

Norms of interaction -sequential exchanges between RL and Rip.
Conversation instigated by RL

Genres -short story in first person containing dialogue.

D. Analytical Approaches: Narrative Analysis and Literary Folkloristics

Labov (2006: 219-226) suggests a structure and framework for the analysis of narrative, consisting of 6 elements, that have general applicability in an interpretive approach to narrative. In relation to this story, these six elements are as follow:

1. Abstract - Not present
2. Orientation - Initial orientation lines 1-8. Further scene setting and introduction to the character Rip in lines 9-26
3. Complicating action -more detail is given in 5 segments, forming exchanges in a conversation between RL and Rip. The segments correspond to:

Lines 28-32	RL's story
Lines 33-48	Rip's first sleep
Lines 49-57	Rip's second sleep
Lines 58-65	Rip's third sleep
Lines 66-68	Rip's potential fourth sleep
4. Evaluation This is interspersed as comment by RL following each of Rip's sleep, culminating with a final evaluation and Coda in the form of a 'punch line' at lines 69-70. The evaluations are as follow:

Lines 37- 38 Typical, I thought to myself. Less
than a mile an all down'ill an e gess the bus!
Proibly fall asleep if e walked! Sleepwalker!

Line 41 This was more serious than I'd
barginned for.

Line 47 'Bloody ell, Rip!' I said. I din reely
believe im but I ast

Line 56 I thought e was avin me on but I ast
im

Line 64 E was definitely takin the mick, I thought.

Lines 69-70 'Aye well go on en, be my guest - iss
a free country. See yew Chrismuss, en, Rip. Nex
year!'

5. Result or resolution and 6. Coda Both are achieved in lines 69-70.

It follows that while the narrative broadly follows Labov's pattern, it does not follow the classic sequence. There is no Abstract. The Orientation is relatively long and can be divided into two sections. The Complicating Action takes place in the form of dialogue and can be divided into 5 sequential segments. The Evaluation is interspersed following Rip's utterances, while lines 69-70 function as Resolution, Evaluation and Coda.

E. Analytical Approach: Discursive Psychology

Bruner (1992: 47-50) enumerates and explores four essential properties of narrative, which are also useful analytical concepts. They are:

1. It exhibits inherent sequentiality.
2. Narrative can be 'real' or 'imaginary', without loss of power.
- 3 It forges links between the exceptional and the ordinary.
4. It possesses 'dramatic' quality.

These four properties can all be observed in this story. The character of Rip is clearly an invention but that does not detract from his symbolic interest or significance. The event narrated is clearly extraordinary in that it takes place during Robert's return to the Valley for a family funeral, not an everyday

event. The meeting with Rip in the pub is random and sets up the vehicle by which the symbolic content and message of the narrative can be expressed.

The conversation between Robert and Rip takes place in the setting of a pub and so the exchange has a definite dramatic location with clearly defined roles assigned to the protagonists.

F. Core Concept and Analytical Approach: Performance

Bauman (1992:46) stresses that performance, like all communication, is socially situated and made meaningful within defined situational contexts. For Bauman, performance is typically:

- scheduled
- temporally bounded
- spatially bounded
- programmed, having a sequence and structure

Consider the story, particularly the dialogue between RL and Rip, as a dramatic performance in the setting of the pub. Rip is Robert's audience and vice versa.

The story can be considered as scheduled insofar as the reader determines when to read it. It is temporally bounded in respect of the time taken by the reader to read it and, at the level of the story itself, the duration of the exchange between Robert and Rip. The action of the story is spatially bounded and takes place in the pub. The story possesses a definite sequence and structure (see C and D above).

'Frame' is a concept proposed and explored by Bateson's (1972) paper *A Theory of Play and Fantasy*, first published in 1954 and developed by Goffman (1971 and 1986) to denote a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', a concept proposed by Erving Goffman (1986: 40 et seq.) to denote the sign (e.g. a word, phrase or gesture) indicating a change of

mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

In this piece, the keying is at the level of signalling transitions between segments of the narrative rather than between interpretive frames. The words 'So', 'Well', 'Anyway' function as clear markers of a new segment or phase in the narrative.

Lines 1-8	Orientation and introduction: begins 'So....'
Lines 9-26	Scene setting and introduction to the character Rip: begins 'One night..' Phases within this section are introduced by 'So anyway' at line 11, and by 'Anyway' at line 17. 'Hiya' introduces the conversation at line 21.
Lines 28-32	RL's story: Introduced by 'Well'.
Lines 33-48	Rip's first sleep: Introduced by 'Well' at line 35.
Lines 49-57	Rip's second sleep: Introduced by 'Well' and his response at line 53 by 'Well'.
Lines 58-65	Rip's third sleep: Also introduced by 'Well'.
Lines 66-68	Rip's potential fourth sleep: Introduced by 'Well'.
Lines 69-70	RL's final evaluation and Coda: Signalled by 'Aye well'.

J. Analytical Approach: Critical Discourse Analysis (CDA)

Fairclough (1995: 133) describes CDA as a three dimensional analytical framework. Each discourse event (instance of language use, analysed as text) has three dimensions:

1. It is a spoken or written language text

Note particularly how identities are built up through conversation (see Thematic Analysis, Personal Identity)

2. It is an instance of discourse practice, involving the production, interpretation and consumption of text - moment-by-moment explication of how participants relate discourse event to discourse (= way of signifying experience from a particular perspective)

Note the two different perspectives presented by Rip and Robert: Rip symbolises Valleys people who are unable or unwilling to take responsibility for their destiny while Robert symbolises those who have had to leave the Valleys to further their careers.

3. It is a piece of social practice (revealing levels of social organisation, context of situation and context of culture).

As above. Rip is the 'sleepwalker' who has slumbered and vegetated in the Valleys while Robert has sought his fortune elsewhere – in the symbolically lucrative and exotic Middle East – Kuwait and Abu Dhabi.

Appendix 10.2: Notes from the Detailed Analysis of Wenglish Dialogues

TEXTUAL ANALYSIS

Linguistic Features

The three dialogues together total 471 words. *Gladys an' Dilys* runs to 184 words, *C'mon Ponty!* to 157 words and *Tidy Job* 135 words. There are some 150 non-standard uses, divided 67, 45 and 38 between the three dialogues respectively. Overall the Wenglish index is very high – 31.8%, the individual indices being 36.4%, 28.7% and 28.1% respectively.

The Wenglish features include:

Dropping of 'h' (some 12 times).

'-ing' pronounced as '-in' (some 8 times).

Some 21 non-standard verb forms e.g. *was* for SE 'were', *e've/she've* (=SE 'he has/she has'), *give* (=SE 'gave'), *done* (=SE did), *it don't* (=SE 'it doesn't'), *it do repeat* (=SE it repeats)

Omission of finite verb (4 times) e.g. *How yew keepin? What time yew goin down?*

Some 52 lexical items, including *rise* (=raise, lift), *gyp* (=discomfort), *of goin* (=if you are going, when you go), *can't abare* (=can't bear), *alterations* (=household renovations), *tidy* (=good, decent), *aye* (=yes), *manidge* (=manage), *lineouts* (=lines out), *cop* (=good, use), *now jest* (=in a short while), *Cop* (=Co-op), *an all* (=too), *be on to me* (=pester me, nag me).

Intervocalic 't' pronounced (and spelled) as 'r' (twice): e.g. *gerrin* (=get it), *gorrw* (=got to).

'and' pronounced and spelled *an* (6 times), 'of' pronounced and spelled *a* or *o* (3 times); Omission of final 't' (10 times); omission of final 'd' (4 times).

Omission of initial 'th' (9 times): e.g. *ey* (=they), *at* (=that), *en* (=then).

Omission of the definite article (once) and indefinite article (once).

Typical tags (6 times): e.g. *love*, *gull*.

Wenglish forms and expressions were included as consistently as possible throughout.

Thematic Material

A range of core themes identified in the detailed analysis of Wenglish texts were included in these dialogues. The dialogues draw mainly on themes from Clusters A, B and C (see Part two, Research Question 2).

In the notes below, the dialogue *Gladys and Dilys* is referred to as GD, *C'mon Ponty!* as CP and *Tidy Job* as TJ.

Cluster A: Community

Community, Friendship, Solidarity

These major themes were included in all three dialogues.

GD: Gladys asks Dilys to buy a pint of milk for her at the Co-op when she goes up to the village.

CP: Ponty have been hard done by as other clubs have taken their best players.

Dai: Aye, but they've lost all theyer top players: Dai John 'ave gone to play for Cardiff – poached 'im they 'ave – an John Walters 'ave gone to play for Bridgend.

TJ: Local institution, the 'Collier's' pub, mentioned.

GD: Gladys shows concern at Dilys's husband, Albert's, indisposition.

Gladys: Ne' mind, gull. He'll come.

The conversation shows mutual support between the two ladies. Gladys agrees that Elsie's illness is probably to do with something she has eaten on her recent cruise. Gladys then volunteers that she does not like foreign food.

Gladys: Aye, sure to be. I can't abare forrin food. It don't agree with me and do repeat on me.

The closing lines show that Gladys does not want to impose on Dilys but would like her to pick up a pint of milk while in the village, then call back for a cup of tea (and implied further chat) later.

Gladys: Well I won't keep yew now, love. I know yew
gorrw go up the Post Office to rise yewer pension.
Of goin up the village, will yew get a pint of milk for me
from the Cop?

Dilys: Aye, course I will, love. Pay me after.

Gladys: Right-o, gull. See yew now jest. Come in for a cup o'
tea when yew get back.

CP: Evident friendship and familiarity between Dai and Shwn. Note
agreements in the following exchanges.

Shwn: Opeluss they are 'is season! 'aven' won a game
yet. An 'ey was so good las' season an all!

Dai: Aye, but they've lost all theyer top players:

Dai: Come on ref! Tha' was forward!

Shwn: 't was an all!

Dai: Aye! Ebbw are not much cop this season either.

Shwn: No, but we might manidge to win now!

TJ: Obvious familiarity and friendship between Dan and Bill. Dan
compliments Bill on the building work he has done.

Dan: Yew done a tidy job b' there, Bill.

Bill returns a compliment about the cement Dan had given him.

Bill: 'at sment yew give me was good stuff.

Dan's reaction is modest.

Dan: Aye, well I thought yew might as well ave it cos we've
finished ouer alterations now.

Bill follows up with another compliment.

Bill: Aye. Looks nice an all that porch yew've got.

Dan's reaction mirrors Bill's modesty about the cement. He had to do the job
as he was being nagged by his wife, Annie, to do so. He confides that he
would not have had peace if he had not done the job. Thus adding to the
confidentiality and solidarity between the teo men.

Dan: Yes. Annie's appy now. She'd been on to me frages to do it. I atto do it in the end or I wouldn't ave ad no peace.

Bill signals agreement and solidarity with Dan.

Bill: I know what yew mean.

Dan then changes the subject to ask about meeting in the pub that evening. The agree on arrangements , thus further developing solidarity and friendship between them.

Dan: Anyway, goin down the 'Colliers' tonight?

Bill: Aye. See yew there, then. I owe yew a pint from las' time.

Dan: What time yew goin down?

Bill: I want to catch the Welsh news first and I'll be down after that.

Dan: Right yew are, then! See yew later!

Nationalism, pro-Wales / pro-Wenglish territory and anti-English sentiment

GD: There is a hint of xenophobia in Gladys's

I can't abare forrin food. It don't agree with me and do repeat on me.

However, some balance is provided by Dilys's response, though this is qualified by Albert's having been in India during the war and so thus having become accustomed to hot curry.

Dilys: Ouer Albert do love a curry. 'otter the better. He was out in India durin the war, yew know.

TJ: Bill wants to catch the Welsh news before going down to the pub.

Bill: I want to catch the Welsh news first and I'll be down after that.

Community deprecation

CP: Shwn and Dai are somewhat derogatory about their own team. However, they are insiders and are 'allowed' to make such comments. Such comments made by an outsider would not be so acceptable.

Shwn: Opeluss they are 'is season! 'aven' won a game yet. An 'ey was so good las' season an all!

Dai: Aye, but they've lost all theyer top players: Dai John 'ave gone to play for Cardiff – poached 'im they 'ave – an John Walters 'ave gone to play for Bridgend. Waldron and Huw Jones is injured – Waldron will be out till Christmas, by all account.

Shwn: Waldron's a chopsy ol' bugger but they're missin 'im in the scrums and lineouts.

Cluster B: Personal Identity, Family and Relationships

Personal Identity

This major theme plays a significant role in all three dialogues. The characters' identities are built up through conversation.

GD: Gladys empathises and encourages (see Personal Identity above). Dilys is concerned about Albert and Elsie's indispositions. Gladys offers support. Gladys asks Dilys to do her a favour, namely buy her some milk from the Co-op when she goes up to the village. It is clear from the reference to pension that the ladies are past retirement age,

CP: Both characters are keen rugby fans and fans of Pontypridd RFC. This is an area of common interest. They are not too fussy about the way they speak to each other – very colloquial, unaffected. Neither of them is trying to 'score pnts' over the other: the conversation is co-operative and friendly. (See Community, Friendship, Solidarity above).

TJ: Solidarity and friendship are developed during the course of the conversation. As with CP, there is no sense of one-upmanship, rather of co-operative solidarity. (See Community, Friendship, Solidarity above).

Family

GD: Reference to 'ouer Albert' and 'ouer Elsie'.

TJ: Reference to Dan's wife Annie:

Dan: Yes. Annie's appy now. She'd been on to me frages to do it. I atto do it in the end or I wouldn't ave ad no peace.

Bill: I know what yew mean.

Self deprecation

TJ: Cf conversation between Dan and Bill under Community, Friendship, Solidarity above.

Cluster C: Social Attitudes

The dialogues provided a suitable vehicle to express the social attitudes of the speakers.

Gender roles

GD: The characters are both older females who offer each other mutual help and support. There is reference to Albert undertaking the male role of digging potatoes from the garden, something that is not seen as part of the traditional housewife's role.

Dilys: Very good, thanks, gull but our Albert's back 'ave been givin him a lot a gyp, an there's no sign of him goin up the garden to rise 'em spuds.

Gladys: Ne' mind, gull. He'll come.

CP: This is a male, macho environment with rugby at the heart of it.

TJ: Another male, macho environment. Building work is male territory. Annie might have wanted the job done but it was Dan's role to actually do it.

Social Attitudes, Social Norms

GD: The world view expressed is typical of many older people from the Valleys. There is a certain xenophobia (e.g. remark about foreign food) allied to British patriotism (e.g. Albert served in India during the war). There are several references to health issues (Albert, Elsie). It is quite normal for Gladys to ask her friend to get her a pint of milk from the Co-op.

CP: Rugby is an important community and social activity. The two men are watching their team, Pontypridd, in action against Ebbw Vale. They want their local team to succeed. This is a male-dominated aspect of social life.

TJ: Male solidarity is evident. The two friends develop solidarity and friendship further during the course of the conversation and make arrangements to meet again in the pub later on. Dan confides that his wife Annie would nag if he did not complete the building job. Bill empathises.

Cluster D: Everyday Life

The World of Work

GD: Albert was in India during the war.

TJ: The job is not paid employment but DIY.

Sport

CP: Rugby is the main theme of this piece. It is set during a game between Pontypridd and Ebbw Vale at Sardis Road.

Drinking

TJ: Mention of meeting in the 'Colliers' later on. Socialising is thus linked to drinking.

Health and Injury

GD: Dilys is quite preoccupied with relatives Albert and Elsie's health and wants to tell her friend Gladys, who offers sympathy and support. Typical of older ladies from the Valleys.

CP: Two members of the Pontypridd rugby team are injured:

Waldron and Huw Jones is injured – Waldron will be out till Christmas, by all account.

Cluster F: Humour

In all three pieces, there is a gentle humour that is achieved mainly through characterisation. There is a gentle exaggeration of the characters' traits - Gladys and Dilys might be a little fussier, Dai and Shwn a little more engrossed in the rugby, and Dan and Bill perhaps a little more mutually complimentary than such people might be in real life. However, the characters are not exaggerated to the point of caricature and remain (I think!) credible. The exaggeration is deliberate and done to bring out the themes and the identity of the characters more fully.

DISCOURSE ANALYSIS

For a fuller explanation of these key concepts and discourse analytical methods, see Part One, 2.2.1. The following explanatory material follows the same sequence and index lettering as in Part One, 2.2.1.

In the notes below, the dialogue *Gladys and Dilys* is referred to as GD, *C'mon Ponty!* as CP and *Tidy Job* as TJ.

A. Core Concept: Discourse

The general definition of Discourse applies to these dialogues (see Part One 2.2.1A),

1. Discourse is language in use in a social context
2. Language is a form of action (i.e performative in nature)

3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

These conditions are clearly true in respect of each of the texts. The characters are speaking in a social context and are performing with each other as audience. There is also a wider audience if the pieces are performed orally, broadcast, or read.

They were deliberately constructed as vehicle to express identity and to reflect themes of core interest to the Valleys community.

C. Analytical Approach: The Ethnography of Communication

Hymes proposes a descriptive theory of speech (1986:58) and a heuristic schema, or model, (1986:59-65) which can be applied practically in the analysis of linguistic interaction,

including narrative. The model consists of a set of eight components of speech events (simplified and condensed from 16), and arranged into the mnemonic SPEAKING: In relation to this story, these may be interpreted as follows:

GD:

Situation	-conversation between two older ladies from Valleys. Friends offering mutual support.
Participants	-Gladys and Dilys
Ends	-Dilys receives emotional support from Gladys. Gladys makes a practical request to Dilys to buy her a pint of milk in the Co-op and to call back for a cup of tea later.
Act Sequence	-one single frame
Key	-very informal conversation between friends
Instrumentalities	-oral, colloquial with high Wenglish content
Norms of interaction	-sequential conversation.
Genres	-e.g. conversation as performance material

CP:

Situation	-conversation between two men at Pontypridd v. Ebbw Vale rugby match at Sardis Road. The friends have a common interest in Pontypridd RFC
Participants	-Dai and Shwn. Crowd chants in background.
Ends	-Solidarity built up through interest in rugby and support for Pontypridd RFC
Act Sequence	-one single frame
Key	-very informal conversation between friends
Instrumentalities	-oral, colloquial with high Wenglish content
Norms of interaction	-sequential conversation.
Genres	-e.g. conversation as performance material

TJ:

Situation	-conversation between two men. Mutual congratulation mirrored by mutual modesty. Dan praises Bill's building work. The fiends arrange to meet later in pub.
Participants	-Dan and Bill
Ends	-Solidarity built up through mutual congratulation/modesty. Dan confides that he would not have had peace from his wife if he had not completed the building job. Male solidarity increased. They arrange to meet later in pub.
Act Sequence	-one single frame
Key	-very informal conversation between friends
Instrumentalities	-oral, colloquial with high Wenglish content
Norms of interaction	-sequential conversation.
Genres	-e.g. conversation as performance material

F. Core Concept and Analytical Approach: Performance

Bauman (1992:46) stresses that performance, like all communication, is socially situated and made meaningful within defined situational contexts. For Bauman, performance is typically:

- scheduled
- temporally bounded
- spatially bounded

- programmed, having a sequence and structure

These are three short performance pieces, or tableaux, based on everyday conversation. However, they are not real conversations but rather short pieces of creative/performance material put together as vehicles to demonstrate Wenglish in action. They express some core community themes and the characters have been selected to typify a number of Valleys characters, which the external audience will hopefully recognise. The roles are both constructed and acted out in conversation. When performed formally, all Bauman's conditions are fulfilled.

Bateson, Goffman - Frame, Keying

'Frame' is a concept proposed and explored by Bateson's (1972) paper *A Theory of Play and Fantasy*, first published in 1954 and developed by Goffman (1971 and 1986) to denote a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', a concept proposed by Erving Goffman (1986: 40 et seq.) to denote the sign (e.g. a word, phrase or gesture) indicating a change of mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

Although these pieces are all of one frame, GD and TJ both contain a topic shift signalled by a key word. In GD Gladys manages the conversation by changing the subject, using 'Well' as a key. She then makes her request for Dilys to buy a pint of milk for her.

Gladys: Well I won't keep yew now, love. I know yew gorrw go up the Post Office to rise yewer pension. Of goin up the village, will yew get a pint of milk for me from the Cop?

In TJ, Dan manages the conversation by changing the subject using the key word 'Anyway'. They then make arrangements to meet in the pub later.

Dan: Anyway, goin down the 'Colliers' tonight?

Bill: Aye. See yew there, then. I owe yew a pint from las' time.

Dan: What time yew goin down?

Bill: I want to catch the Welsh news first and I'll be down after that.

Dan: Right yew are, then! See yew later!

G. Core Concepts and Analytical Approaches: Speech-Act Theory, Pragmatics and Relevance Theory

Austin (1962) differentiates between locution (the words used in an utterance), illocution (the force or intention of the speaker behind the utterance) and perlocution (the effect achieved in the hearer). There are two pairs of illocutions and of perlocutions in the dialogues:

Illocution (the force or intention of the speaker behind the utterance)

GD: Gladys asks Dilys to get milk for her and then call back for a cup of tea later.

TJ: Dan raises subject of meeting in pub later.

Perlocution (the effect achieved in the hearer).

GD: Dilys agrees to get milk for Gladys.

TJ: Bill agrees to go to pub and says he owes Dan a pint from last time.

Gladys: Well I won't keep yew now, love. I know yew gorrw go up the Post Office to rise yewer pension. Of goin up the village, will yew get a pint of milk for me from the Cop?

Dilys: Aye, course I will, love. Pay me after.

Gladys: Right-o, gull. See yew now jest. Come in for a cup o' tea when yew get back.

Dan: Anyway, goin down the 'Colliers' tonight?

Bill: Aye. See yew there, then. I owe yew a pint from las' time.

Dan: What time yew goin down?

Bill: I want to catch the Welsh news first and I'll be down after that.

Dan: Right yew are, then! See yew later!

Grice's notion (1975) of a co-operative principle between speakers in conversation, and his four Conversational Maxims (be informative, truthful, relevant and clear) are well exemplified in these three dialogues, in which the participants are friendly and open towards each other.

I. Analytical Approach: Conversation Analysis

Note the agreements and mutual support in all three dialogues. (See Thematic Analysis, Community, Friendship, Solidarity)

J. Analytical Approach: Critical Discourse Analysis (CDA)

Fairclough (1995: 133) describes CDA as a three dimensional analytical framework. Each discourse event (instance of language use, analysed as text) has three dimensions:

1. It is a spoken or written language text

Though fictional, these tableaux were constructed as vehicles for core community themes and the characters to typify certain characters from the South Wales valleys. See Thematic Analysis, Social Attitudes/Norms above)

2. It is an instance of discourse practice, involving the production, interpretation and consumption of text - moment-by-moment explication of how participants relate discourse event to discourse (= way of signifying experience from a particular perspective)
3. It is a piece of social practice (revealing levels of social organisation, context of situation and context of culture).

Note mutual co-operation in GD and male solidarity in CP and TJ. Rugby and Building as male preserves. In GD digging potatoes from garden is a male job but Albert is indisposed.

Appendix 10.3: Notes from the Detailed Analysis of *Badgers*

TEXTUAL ANALYSIS

Linguistic Features

The story runs to some 410 words, divided into 48 lines. This word count excludes narrational features such as ‘er’ ‘um’ and so on.

The duration of the recording is 2m 34s, which averages out at 2.66 words per second.

There are 18 examples of narrational features, including:

er	16 times
um	twice

This gives a narrational index of 4.4%.

There are some 19 examples of non-standard, mostly typical Wenglish use, giving a Wenglish index of 4.4%.

The Wenglish features include dropping of ‘h’ (some 6 times), ‘-ing’ pronounced as ‘-in’ (once), lexical use e.g. *say* (=tell), *all excited*, *neely*, *cwm* (=valley, dip), *bottels*, *collery*, *atto*, *aaf* (=half). The tag *mind* is used once and the SE pronoun ‘you’ pronounced *yew*.

Thematic Material

A range of core themes identified in the detailed analysis of Wenglish texts were included in this story (see Part Two, Research Question 2).

Cluster A: Community

Place Names and Locations

There is reference to Graigfelen, Clydach at lines 1 and 38. This helps to localise the story geographically and form a link with the local community.

- 1 I'm goŕing to say a stoŕy about er an incident which took place when I was in primary school in Graigfelen, Clydach.

Community, Friendship, Solidarity

The pronoun 'we' at lines 4 and 6 indicates communal activity, as does mention of 'a group of friends' at lines 7-8. At line 10 we hear of 'doing our bit for the school'.

The gang also plays football (lines 37-44).

Outsiders

Trudie (lines 32-36) is an outsider to the gang – female, speaks differently (posh and higher pitch and with female outlook), talks of nature ramble not a hunt.

Cluster B: Personal Identity, Family and Relationships

Personal identity

The personal identity of the narrator is established in line 1 (place), 2 (age), 6 (obedience), 7-8 (membership of group of friends), 10 (do bit for school), 12-17 (making preparations), 18 (fondness of grandfather), 26 (no real harm done), 35 (male identity), 37 (sport, male identity), 43-44 (likes football), 46-48 (likes walks, pub, acceptable for male character).

Family

Line 18 – mention of grandfather

Self-deprecation

Line 11 – comment on current political incorrectness of this hunt.

Line 26 – the poison is no good.

Lines 30-31 – the badgers would have had to be 'champion tunnellers' – the holes evidently did not belong to the badgers that had been digging up the school field.

Line 38 – sloping pitch, not full size

Cluster C: Social Attitudes**Gender roles**

Marked. Lines 32-34 Trudie was not allowed to come. Lines 35-46 – male identity of narrator and gang reinforced.

- 32 And I remember a girl in school at the time,
 33 er, Trudie Short said
 34 (('posh', slightly higher pitched female voice)) 'Oh boys,
 you're going on a nature ramble!'
 35 But, er, of course, no, we were tough boys and this was
 a hunt
 36 and, er, er, it wasn't anything like that.

Social Attitudes, Social Norms

Foregrounded are friends, helping the school, hunt as male activity (poison, cowboy guns), football as male group activity,

Cluster D: Everyday Life**The World of Work**

Line 19 – grandfather had just retired from work at the colliery.

Sport

Line 4 – school sports held on field

Lines 38-44 – playing football, sloping football pitch, ball skills

Cluster F: Humour

Examples of incongruity include badgers digging up school field, organising a hunt, the composition of the poison and the distance of holes from the field.

Humour is also achieved through characterisation – gentle self-deprecation. In this story, situational humour contributes to the narrative atmosphere.

Note also the composition of the poison: salt, mustard, vinegar, pepper – reminiscent of chant in playground/skipping game, thus making a further link to and echo of childhood.

DISCOURSE ANALYSIS

For a fuller explanation of these key concepts and discourse analytical methods, see Part One, 2.2.1. The following explanatory material follows the same sequence and index lettering as in Part One, 2.2.1.

A. Core Concept: Discourse

The general definition of Discourse applies to these dialogues (see Part One 2.2.1A),

1. Discourse is language in use in a social context

The social context is constituted by the potential audience: self, supervisors, examiners, hearers, readers. This is a Personal Narrative specially recorded to 'road test' insights from analysis of Wenglish texts.

2. Language is a form of action (i.e. performative in nature)

The very act of recording was a performative action. There was a definite sense of doing, of performing, which was slightly nerve-racking

3. Language (oral and written) is not merely a vehicle to convey information but also the means by which identities, values and beliefs are both mediated and constructed

See Thematic Analysis above, especially Personal Identity and Social Attitudes.

B. Core Concepts: Narrative and Personal Narrative

Labov: 'one method of recapitulating past experience by matching a verbal sequence to the sequence of events which (it is inferred) actually occurred.'

Dolby Stahl: 'The personal narrative is a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional.'

Three typical features of personal narrative

1. dramatic narrative structure
2. a consistently implied assertion that the narrative is true (it may not necessarily be true, however, and may be subject to exaggerations)
3. the teller is the story's main character

All conditions fulfilled. See section D below for further detail.

C. Analytical Approach: The Ethnography of Communication

Hymes proposes a descriptive theory of speech (1986:58) and a heuristic schema, or model, (1986:59-65) which can be applied practically in the analysis of linguistic interaction,

including narrative. The model consists of a set of eight components of speech events (simplified and condensed from 16), and arranged into the mnemonic SPEAKING: In relation to this story, these may be interpreted as follows:

Situation	-self-recording of a Personal Narrative in my home, the purpose of which was to 'road test' insights on Wenglish in use arising from the analysis of a selection of Wenglish texts.
Participants	-myself as narrator. I also constituted the audience during recording but there is a wider audience consisting of supervisors, examiners and friends/family
Ends	-see Situation above
Act Sequence	-lines 1-6 Introduction and scene setting -lines 7-10 Abstract of main story -line 11 Reflection/Evaluation -lines 12-17 Segment 1 of main narrative -lines 18-25 Segment 2 of main narrative -lines 26-31 Reflection/Evaluation -lines 32-36 More background detail linked with identity -lines 37-44 Second theme, also linked with identity -lines 45-48 Final Evaluation and Coda

Key	-colloquial and informal. Performed Personal Narrative.
Instrumentalities	-Oral, performed. Includes some non-standard material
Norms of interaction	-Performed monologue. No other participants.
Genres	-Personal Narrative, performed orally and recorded.

D. Analytical Approaches: Narrative Analysis and Literary Folkloristics

Labov (2006: 219-226) suggests a structure and framework for the analysis of narrative, consisting of 6 elements, that have general applicability in an interpretive approach to narrative. In relation to this story, these six elements are as follow:

- | | |
|------------------------|---|
| 1. Abstract | - lines 7-10 |
| 2. Orientation | - lines 1-6 |
| 3. Complicating action | - lines 12-17 (segment 1), lines 18-25
(segment 2), lines 37-44 (second theme) |
| 4. Evaluation | - line 11, lines 26-31 and Coda (lines 45-48) |
| 6. Coda | -lines 45-48 |

Stahl (1986: 24) suggests that by creating a personal narrative, a storyteller articulates and affirms personal values along three thematic lines: character, behaviour and attitude. Thus the storyteller selects themes which:

- (a) demonstrate personal character
- (b) have a didactic quality (thus relating to behaviour)
- (c) contain humour or irony (thus reflecting attitude).

All these conditions are met in this story.

Stahl (1986: 34-37) provides a useful heuristic schema to consider the 8 main 'folk groups' that provide and shape the cultural resources of the

storyteller and thus contribute toward identity. In relation to this story, these groups are as follow:

- | | |
|-------------------|---|
| 1. Family | -only son of 2 teachers. Lived together with maternal grandparents. |
| 2. Ethnic | -white, South Wales, brought up in Clydach, Swansea Valley. Now resident in Cardiff. |
| 3. Religion | -Christian |
| 4. Place | -brought up Clydach, Swansea Valley |
| 5. Age | -age 6-7 at time of story; now 51 |
| 6. Sex | -male |
| 7. Social Network | -at time of story, leader of group of friends – ‘The Hunt’ |
| 8. Occupation | -primary school pupil at time of story; career in Tourism – currently Senior Principal Research Officer – Visit Wales, within Social Research Division of Welsh Assembly Government |

Stahl goes further in explaining her *modus operandi* in respect of analysing personal narratives, and provides instructional texts, one of which includes glosses which make the analytical strategy completely explicit.

This strategy (1989: 48-49) involves the division of the text to be interpreted into relevant segments (e.g. according to theme or utterances by a particular speaker), and then a detailed consideration of each segment of text in relation to an analytical scheme. This is described more fully in the second part of the Literature Review (Part One, 2.2.1D).

In relation to this story, the eight sections of the narrative can be considered and interpreted as below. Dolby Stahl’s method permits a detailed interpretive approach to the text. These notes could be further elaborated into a narrative style but the essence of the narrative segments is captured in these notes, which provide an interpretive gloss to the narrative.

1. Lines 1-6

	[Situation]	Sets the scene. Explicit mention of telling a story. Sets time, place, age thus making personal connection to the narrative	
Discourse-----			
	[Rhetoric]	Colloquial language. Characteristic Wenglish intonation. 5 non-standard features in these first 6 lines.	
	[Theme]	Primary school	Trouble caused by badgers
	[Symbol]	"	Badgers digging up field
Type-----			
	[Structure]	3 sentences: 1. Time/place 2.age and nature of trouble 3.more about field itself	
	[Plot]	Establishes scene and setting.	
	[Culture]] Childhood memory from primary school. Significant personal incident, therefore worth telling	
Style-----			
	[Personalore]		

2. Lines 7-11

[Situation]		Explains action to remedy problem caused by badgers digging up school field.	
Discourse-----			
[Rhetoric]		Explains that group of friends called 'The Hunt' got together to do their bit for the school. Narrator reflects that this would be politically incorrect these days.	
[Theme]		Group of friends	Get rid of badgers
		Awareness of	
		political	Incorrectness
[Symbol]		'The Hunt'	do bit for school hunting
Type-----			
[Structure]		2 sentences – 1.the hunt. 2. Not politically correct.	
[Plot]		First segment of main narrative. Collective action to rid school of badger problem.	

[Culture]	Male, collective activity, hunting to rid school of badger problem
Style-----	
[Personalore]	Narrator is the leader of the gang. The name of the group 'The Hunt' and the idea to go of hunt were the narrator's.

3. Lines 12-17

[Situation]	Description of the preparation for the hunt. Sense of excitement. Making 'poison'. Cowboy guns with caps.
Discourse-----	
[Rhetoric]	List of preparations. Slightly faster pace of narration at listing, creating a sense of the original excitement and anticipation.
[Theme]	Preparation
[Symbol]	'Poison', toy guns
Type-----	
[Structure]	4 sentences: 1.Preparation 2.Excitement 3.'Poison' 4. Guns
[Plot]	Moved on a step.
[Culture]	Hunting, poison to get rid of pests (e.g. rats), guns/shooting, male activity
Style-----	
[Personalore]	Seemed most effective way to get rid of badgers, though full knowledge that 'poison' would not really do any harm and that the guns were toys and did not fire bullets. Note contents of 'poison – Salt, Mustard, Vinegar, Pepper – correspond with chant in playground game – i.e. the whole hunt is a game.

4. Lines 18-25

[Situation]	Narrator's grandfather accompanies gang to put 'poison' down likely holes. Guns also shot down holes.
Discourse-----	
[Rhetoric]	Factual, sequential narrative.

	[Theme]	Adult supervision	World of Work	Badgers/Pests
	[Symbol]	Grandfather	Retired from colliery	Holes
Type-----	[Structure]	One long sentence: grandfather, former occupation, location of activity, poison/guns.		
	[Plot]	Moved on a step		
	[Culture]	Adult supervision. Permissible to 'attack' badgers as pests.		
Style-----	[Personalore]	Fondness for grandfather		

5. Lines 26-31

	[Situation]	Reflecting with ironic humour that 'poison' would not do any real harm and that if the holes where the poison was applied had been badger holes, the badgers would have had to tunnel a long distance to reach the school field		
Discourse-----				
	[Rhetoric]	Humorous deprecation		
	[Theme]	No harm	Not really badger holes	
	[Symbol]	ineffective 'poison'	too far from school, field	
Type-----				
	[Structure]	2 sentences: 1. 'Poison' useless 2. Holes too far from field		
	[Plot]	Reflection and Evaluation of purpose and effectiveness of hunt.		
	[Culture]	Hunt was harmless child's play		
Style-----				
	[Personalore]	Did not really want to harm animal		

6. Lines 32-36

[Situation]	Girl – Trudie Short - wanted to come. She thought of it in terms of a ‘nature ramble’ rather than a hunt. Not allowed to come. The hunt was for members of the gang, all tough boys. No girls allowed.		
Discourse-----			
[Rhetoric]	Amused reflection. Male identity reinforced. Trudie an ‘outsider’ – female, posh-speaking, looked at outing as nature ramble not a hunt.		
[Theme]	Male preserve/Male identity not nature ramble	Exclusivity	
[Symbol]	No girls allowed	Gang members only	
Type-----			
[Structure]	2 sentences: 1. Trudie and request/observation. 2. Male identity reinforced: hunt for tough boys not namby-pamby nature ramble.		
[Plot]	Depth added. No real movement. Adds to identity.		
[Culture]	Male gender role – hunters; Female – nature ramble		
Style-----			
[Personalore]	Asserting male identity and exclusivity of outing to gang members – all male.		

7. Lines 37-44

	[Situation]	Relating that the gang also played football on sloping pitch, which encouraged good ball control		
Discourse-----				
	[Rhetoric]	Male identity, group activity, tough, sloping pitch, not full size=poor facilities and need to make do = toughness		
	[Theme]	Maleness	Toughness	Skill
	[Symbol]	Football	Sloping pitch	Ball control
Type-----				
	[Structure]	2 sentences: 1. Football 2. Sloping pitch and implication of the slope		
	[Plot]	An aside or second theme		

	[Culture]	Maleness, football. Sloping, not full size pitch = toughness, not good facilities
Style-----		
	[Personalore]	Acceptability, male identity, bonding
<u>8. Lines 45-48</u>		
	[Situation]	Conclusion/Recapitulation/Evaluation and Coda. First 'hunt' memorable. Still like walks like this.
Discourse-----		
	[Rhetoric]	Conclusion. Clear keying of end of tale.
	[Theme]	Hunt enjoyable Still like walks like this
	[Symbol]	'Reely e-enjoyed it' Pub on way or at end
Type-----		
	[Structure]	2 sentences: 1. First hunt memorable 2. Still like walks like this.
	[Plot]	Concludes the piece,
	[Culture]	Male, pub visits, walking – acceptable male behaviour
Style-----		
	[Personalore]	Acceptable male behaviour – projecting 'positive' self-image.

E. Analytical Approach: Discursive Psychology

Bruner (1990: 47-50) enumerates and explores four essential properties of narrative, which are also useful analytical concepts. They are:

1. It exhibits inherent sequentiality. The narrative is sequential. The second theme (football) does not relate specifically in terms of time to the main narrative (badgers).
2. Narrative can be 'real' or 'imaginary', without loss of power. This is a true Personal Narrative.
- 3 It forges links between the exceptional and the ordinary. The events narrated are heightened and exceptional memories from childhood.

4. It possesses 'dramatic' quality. The narrative of the drama does possess a dramatic quality.

F. Core Concept and Analytical Approach: Performance

Bauman (1992:46) stresses that performance, like all communication, is socially situated and made meaningful within defined situational contexts.

For Bauman, performance is typically:

- scheduled
- temporally bounded
- spatially bounded
- programmed, having a sequence and structure

This is a specific and intentional recording of a Personal Narrative in order to road-test insights arising from the detailed analysis of Wenglish texts. It incorporates some of the core themes and is structured in a way compatible with Labov's narrative analysis, though Dolby Stahl's approach, Literary Folklorists, provides a more comprehensive and incisive interpretive way into the text.

The original recording was scheduled by myself and I was the original live audience. However, it was recorded with a wider audience in mind – supervisors, examiners and friends and relatives. Thus, if read or listened to, the performance will be scheduled (by the reader/listener), temporally bounded (by the duration of the reading or recording), spatially bounded (by the place where the story is read or listened to) and programmed (the recoded material and transcription have a fixed order of words).

Frame, Keying

'Frame' is a concept proposed and explored by Bateson's (1972) paper *A Theory of Play and Fantasy*, first published in 1954 and developed by Goffman (1971 and 1986) to denote a defined interpretive context or category of communication. Shifts between frames are indicated, or marked, by 'keying', a concept proposed by Erving Goffman (1986: 40 et seq.) to

denote the sign (e.g. a word, phrase or gesture) indicating a change of mode. Bauman makes use of these concepts to provide a very useful way to investigate and understand performance.

In this piece, keying functions at the level of signalling shifts between the segments are by means of key words.

Intention is signalled in line 1

The second section begins at line 7, introduced by 'So'.

The third section (lines 12-17) is introduced by 'So'.

Section 4 is introduced by 'And'.

Section 5 (lines 26-32) by 'Um, of course,'

Section 6 (lines 32-36) by 'And'.

Section 7 (lines 37-44) by 'But...'

Section 8 (lines 45-48) by 'But'.